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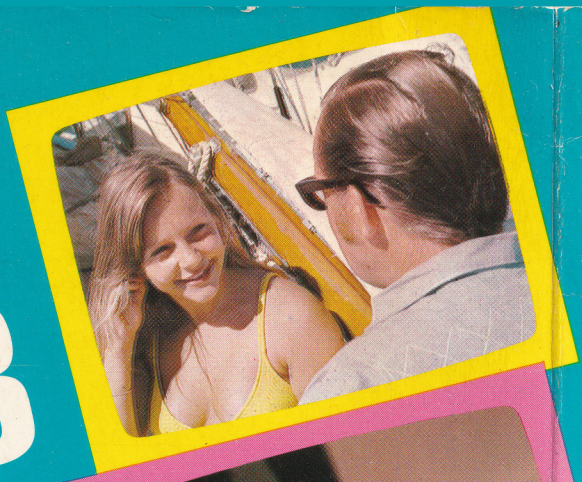

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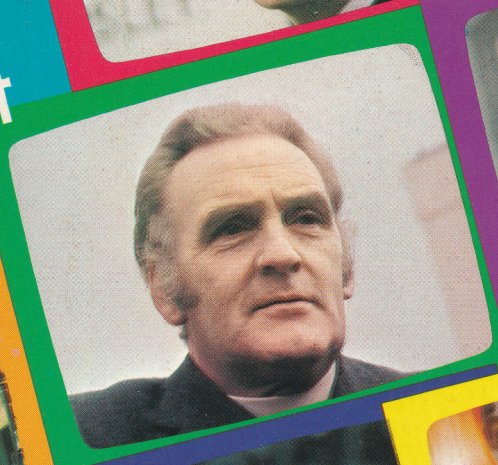

IBA INDEPENDENT BROADCASTING AUTHORITY

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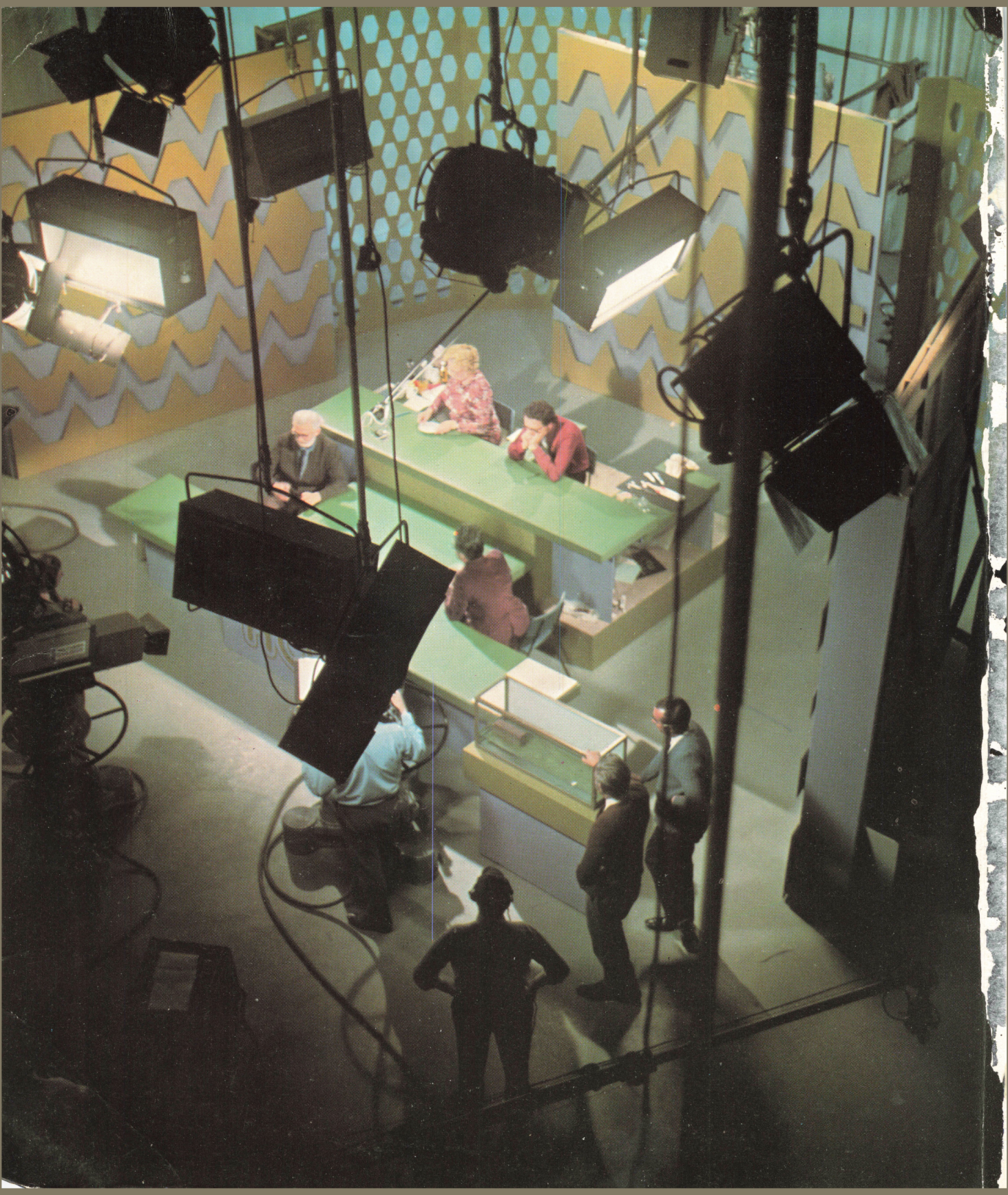

Jim Bryant

ITV 1973

Guide to Independent Television

IBA
INDEPENDENT
BROADCASTING
AUTHORITY

ITV 1973

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Independent Television ITV

- Public television services of information, education and entertainment
- Provided by fifteen independent regional programme companies in fourteen separate areas covering the whole of the country
- Financed entirely by the sale of advertising time by the programme companies in their own areas; no income from licence fees or other public funds
- No sponsorship: complete separation of programmes and spot advertisements

IBA INDEPENDENT BROADCASTING AUTHORITY

The Independent Broadcasting Authority has the central responsibility for administering the ITV system (created by Parliament in 1954), and is ultimately responsible under the Television Act for the content and quality of everything which is shown on Independent Television.

The Chairman (Lord Aylestone), Deputy Chairman and nine Members of the Authority are appointed by the Minister of Posts and Telecommunications.

The Authority has a staff of about 1,100 at its headquarters, transmitting stations and regional offices.

The Authority appoints councils, committees and panels to advise on certain important aspects of its policy.

Four functions of the Independent Broadcasting Authority

Selects the programme companies

Each company provides a complete programme service for its own area, paying a rental to the IBA and a Levy to the Exchequer.

Controls the advertising

Frequency, amount and nature must be approved by the IBA. No sponsorship; total distinction from programmes; average six minutes an hour maximum.

Controls the programme output

Ensures high general standard; proper balance of information, education and entertainment; accuracy in news; impartiality; good taste.

Transmits the programmes

Builds, owns and operates the transmitting stations which radiate ITV programmes on the VHF 405-line standard and the UHF 625-line standard (with colour).

The Range of our Programmes

Lord Aylestone, CBE
Chairman of the
Independent Broadcasting Authority

1973 is British television's first full year of freedom from Government restrictions on the number of hours we can broadcast.

We in Independent Television have warmly welcomed this opportunity to extend and improve our services. We had urged the Government to provide it.

We have also submitted proposals to the Government for using the fourth channel on people's TV sets for a second ITV service, complementary to the first. The BBC, of course, already have a second channel. With an ITV2 , we would be able to provide a fuller choice of programmes, cater better for minority interests and give more scope to new talent and ideas during the peak viewing hours in the evenings – at no extra cost to our viewers.

But a Government decision on the allocation of the fourth channel has been postponed. Other people have other ideas about how it should be used. And while discussion continues, the derestriction of hours gives us plenty to get on with.

Put at its simplest, it means that television can be broadcast for as long through the day, and into the small hours, as the broadcasters can afford and as the viewers want – consistent with our public duty, set down in the Television Act, to see that the programmes maintain a high standard and a proper balance between information, education and entertainment.

In Independent Television, the programmes are financed out of the advertising revenue of the companies which produce them. So the extension of our hours of broadcasting depends, in the first place, on how much advertising revenue there is. Independent Television, of course, receives no part of the television licence fees.

In the second place, the IBA, with its programme companies, was determined from the outset to use the new freedom to cater in the most comprehensive way for people who had not been served as well as we wished while the Government restrictions applied. These include housewives with small children, shift workers, pensioners, and people off work through illness or for any other reason.

The lifting of the old Government restrictions was announced in January 1972. It was only in the autumn of 1972 that the first big effects were seen on Independent Television.

We spent the time on planning because we wanted to use our opportunities well.

A good balance and range of programmes at peak viewing times continue to be of prime importance. Current affairs programmes, documentaries and *News at Ten*, as well as plays, comedy shows and films, are all designed to be of interest to large numbers, and usually a majority of viewers.

This certainly does not mean that programmes shown at peak times have to be undemanding in terms of the mental effort required by viewers. We have found that the most serious of programmes can reach and be appreciated by very large audiences.

The Authority's policy is to encourage excellence in all kinds of programmes. Quality is just as desirable in a comedy series as it is in a programme for schools.

Our freedom in the hours we can broadcast means that we can now explore new territory, particularly during the daytime, as well as being able to go on a little longer at night.

For the people who are not at home in the evenings, including shift workers, we can provide a welcome chance to see, now and then, programmes that their friends have seen and talked about. For housewives, ITV is now putting on more programmes about their special interests as women. For retired people and those who are sick or convalescent – who have a lot of time during the day but may want to go to bed early – we can also offer programmes, including new serials, for pleasurable relaxation.

In the mornings during term-time, and in some cases in the early afternoons as well, the programmes for schools continue. To these have been added educational programmes for children under school age. And as part of the balanced schedules worked out under the aegis of the IBA we have introduced a full-scale news bulletin at lunch-time, as well as a long "in-depth" current affairs programme on Sunday mornings.

In ITV, our companies produce more good programmes than can be shown outside their own regions in peak viewing time. The old limitation of hours meant that the regional character of our system was mainly local in its impact. There are differing features of our national life which we believe are of interest not only to those who know and feel a region's character already but also to those who do not. Now our viewers have a chance to see more programmes which reflect our regional diversity of outlook and talent.

This new freedom which allows us to broadcast during the day-time will also offer opportunities for showing new kinds of programmes. Some may not attract large audiences but they may appeal to viewers who might regard themselves as a minority. Such experimental programmes can increase the range of choice and can create new audiences. Majorities, after all, are made up of minorities who share the same tastes with other minorities but also have some of their own. Still, with only one channel, the day-time hours offer the best opportunity of trying out an idea, of testing the response it gets, of enabling it to grow until it can hold its own in the evening schedules. For we want to avoid becoming stereotyped in our idea of what people will enjoy.

At the same time, however, the broadcasters must see to it that they do not get carried away beyond what the viewers will accept.

In an age of rapidly changing standards, we are aware that the treatment of themes involving violence, sex and "bad language",

while nowadays acceptable to most adults when handled in a responsible way to reflect modern moods, may also cause offence. In the past year, the IBA and its advisers have given increasing attention to these problems: "bad language" is the most continuously quoted of them, though our thinking on it applies to the other sensitive subjects as well. Many words which would not have been acceptable even ten years ago are now frequently used in everyday adult conversation. We accept that the use of strong language and expletives can be justified in characterisation or in the representation of conflict in drama – as in the portrayal of real people and situations in documentary programmes. But we do ask that writers and producers consider carefully before introducing words or phrases that may offend. We take the view that the gratuitous introduction of bad language into the home to shock or offend is not acceptable. Above all we require a far stricter control of such language when large numbers of children are likely to be watching.

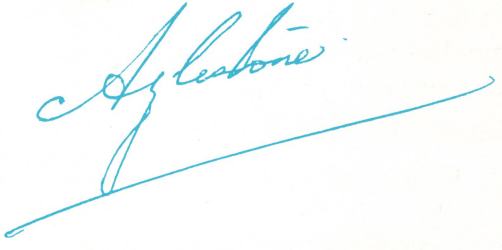
In other words, we try to draw a line between what is necessary for the sake of authenticity and what will offend a large number of our viewers. Opinions are bound to differ as to where this line should be drawn and we take careful note of viewers' opinions expressed in letters and at meetings.

We ask writers and producers to bear some common sense questions in mind. Are the words used in character and in context and are they essential to the development of plot or character? Are the words, in the context in which they are used, likely to be considered blasphemous by the average person holding sincere religious beliefs? Is the programme transmitted at a time when it is likely to be viewed by large numbers of families with young children? Words and expressions that may be accepted in adult conversation tend to be avoided in the family circle and we are very conscious that their introduction on television may cause embarrassment and distress.

Research indicates that there is a rapid dropping off in the audience of children aged 10 to 15 from 9 p.m. onwards. We believe that this is a reasonable hour at which to ask parents to take on the main burden of responsibility for their children and after which adult viewers could expect to find adult programmes. Even so, the IBA does reserve the right to restrict certain material to an even later time.

We have also recognised the need for continuing research into basic aspects of children's viewing of television. We have a two-year research project in progress designed to secure new data about children's living patterns and interests, their viewing patterns and preferences, the factors affecting their choice of programme and their responses and reactions to programmes intended for them.

ITV is a public service. We want to satisfy all our viewers, with their divergent likes and dislikes. That is an ambitious aspiration. We may not always succeed, but we always have a good try.



Members of the Independent Broadcasting Authority

Lord Aylestone, CBE

Chairman since September 1967.
Born 20 January 1905.
Formerly Herbert Bowden, MP for South Leicester 1945–50 and South-West Leicester 1950–67; held a number of Ministerial offices, including Lord President of the Council and Leader of the House of Commons, 1964–6.

Mr Christopher Bland

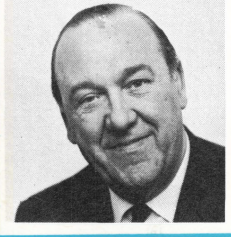
Appointed Deputy Chairman in June 1972.
Born 29 May 1938.
Director of a finance corporation; ex-Member GLC, Burnham Committee, Local Government Training Board and Whitley Council for Health Services; Chairman Bow Group, 1969

Dr T F Carbery

Appointed as Member with special care for Scotland 1970.
Born 18 January 1925.
Civil Servant 1947–61; Senior Lecturer in Government–Business Relations, University of Strathclyde.

Mr Glyn Davies, CBE

Appointed as Member with special care for Wales 1970.
Born 16 August 1905.
Director of Education, Montgomeryshire 1943–58; Director of Education, Denbighshire 1958–70.



Sir Frederick Hayday, CBE

Appointed 1969.
Born 26 June 1912.
National Industrial Officer, National Union of General and Municipal Workers 1964–71; Member of General Council of TUC; Member, British Railways Board.

Mr Stephen Keynes

Appointed 1969.
Born 19 October 1927.
Merchant Banker.

Baroness Macleod of Borve

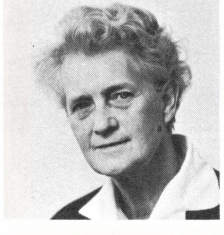
Appointed 1971.
Born 19 February 1915.
Widow of Rt. Hon Iain Macleod, MP; Life Peeress 1971; many interests in voluntary work; JP, Chairman of Juvenile Court.

Mr Henry McMullan, OBE

Appointed as Member with special care for the interests of Northern Ireland 1971.
Born 20 February 1909.
Journalist 1927–31; BBC – Northern Ireland 1931–69 (broadcaster and programme director).

Professor John Meek

Appointed 1969.
Born 21 December 1912.
Research Engineer Metropolitan-Vickers 1936–46; David Jardine Professor of Electrical Engineering, Liverpool University since 1946; President of Institution of Electrical Engineers 1968.



Baroness Sharp of Hornsey, GBE

Appointed 1966.
Born 25 May 1903.
Formerly a Civil Servant: Permanent Secretary, Ministry of Housing 1955–66; Life Peeress 1966.

Mr Alexander Page, MBE

Appointed 1970.
Born 1 July 1914.
Chairman and Managing Director, Metal Box Company Ltd.

IBA The Authority's Policy

In 1954 Parliament authorized the creation of a new pattern of British television services, additional to those of the BBC. The programmes for these Independent Television services (ITV) are provided by fifteen programme contractors (the programme companies), each appointed to serve a particular part of the country. Whereas the BBC is financed by Government grants related to the licence fees paid by members of the public for the right to operate receiving sets, the cost of the ITV services is met entirely from advertising revenue: ITV receives no part of the licence fees.

Although the programmes of Independent Television and the advertisements which accompany them are provided by the separate programme companies, the central responsibility for administering the system is placed on the Independent Broadcasting Authority, the Chairman, Deputy Chairman and nine Members of which are appointed by the Minister of Posts and Telecommunications. The Authority bases its policy on its interpretation of the intentions of Parliament as expressed in the Television Act 1964. Independent Television is thus a combination of private initiative with public control.

All major developments are discussed and matters of policy decided at the monthly meetings of the full Authority. The Chairman of the Authority keeps in close touch with the day-to-day activities of Independent Television. Sir Kenneth Clark (now Lord Clark) was Chairman from 1954 to 1957, Sir Ivone Kirkpatrick from 1957 to 1962, The Rt Hon. Lord Hill of Luton from 1963 to 1967, and the Rt Hon. Lord Aylestone, CBE, has been Chairman since 1 September 1967. The Authority is assisted by a staff of about 1,150 at its headquarters, transmitting stations and regional offices. Sir Robert Fraser, OBE, was Director General of the IBA staff from 1954 until he was succeeded by Brian Young in October 1970.

The Independent Broadcasting Authority performs four main functions:

1 Selects and appoints the programme companies
2 Controls the programme output
3 Controls the advertising
4 Transmits the programmes

The Authority is required by the Television Act to provide television services of information, education and entertainment and to ensure that the programmes are properly balanced and maintain a high standard. The Authority is also responsible for controlling the frequency, amount and nature of the advertisements. The Authority is therefore answerable to public and Parliament for the content and nature of all the programmes put out by Independent Television, irrespective of who produces them.

Specifically the Authority is required:

(a) to ensure that nothing is included in the programmes which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling;
(b) to ensure that all news is presented with due accuracy and impartiality;
(c) to ensure that due impartiality is preserved in matters of political or industrial controversy or relating to current public policy; and
(d) to draw up a code giving guidance as to the rules to be observed in regard to the showing of violence, particularly when large numbers of children and young persons may be expected to be watching the programmes; and to ensure that the provisions of the code are observed (the Authority's Code is given on pages 15–16).

The Act, however, says that the programmes which the Authority broadcasts from its transmitters must normally be provided not by the Authority itself but by the programme companies which it appoints. Each of the fifteen television programme companies must prepare and present its own schedule of programmes for the area it serves. Each contract with the Authority requires the company to observe the provisions of the

Television Act and specifies certain categories of programmes which the Authority expects the company to include in its programme schedule.

The Shape of the Independent Television System
The Authority from the outset considered that the Independent Television system should be not unitary but plural, as little as possible centralized, as much as possible dispersed and varied. It therefore divided the country into a number of separate areas, each served by an independent programme company. This decision to construct the Independent Television network on a plural basis was probably the most fundamental of all the Authority's decisions.
Each of the fifteen Independent Television companies has a separate contract with the Authority; and each is separately answerable to the Authority for the weekly schedule of programmes which it puts out in its own region. No single company is able to provide from its own resources all the programmes needed to sustain the weekly output. Still less is any one ITV company able to produce all the different kinds of programmes that go to make up a balanced schedule. Inevitably many of the programmes shown in any one company region have been made by other producers.

The programmes screened in any one ITV region come from three different sources. First are the programmes produced by the local company out of its own resources in the light of the statutory obligation of providing 'a suitable proportion of matter calculated to appeal specially to the tastes and outlook of persons served by the station.' In the main these programmes take the form of local news and news magazines and represent the bulk of the production of the smaller companies. But not all of it. All companies produce from time to time other kinds of material: light entertainment, education, religion, documentary and even drama. Very few, however, would be able to manage an output in any one of these fields on a regular basis.

The second source of material is the purchase of programmes made outside the ITV system, including cinema films and story series and serials made on film for television, some in this country, some in the Commonwealth or the United States. The Authority limits the amount of programme time filled from this source. Foreign material must not exceed 14 per cent of the output.

The third source comprises the networked programmes. More than half the hours that an average ITV company is on the air are filled by programmes produced by other ITV companies and usually, though not always, transmitted by all companies at the same time. They include the national news bulletins, major drama and drama series, large scale light entertainment, documentaries and news features. By their nature these networked programmes are expensive in terms of manpower, production facilities and money. When they are of a kind that the Authority expects to see regularly represented in a balanced weekly schedule, a permanent specialized production unit has to be maintained by the producing company. It follows that the burden of producing a regular weekly supply of such programmes must fall mainly on those best able to carry the load: the five large companies – Thames, London Weekend, ATV, Granada, Yorkshire. These so-called 'majors' are also sometimes referred to as the 'network companies', for obvious reasons. Because they serve large populations they can expect higher revenue and are thus able to spend more on programmes. It becomes their responsibility to provide the central core of programmes around which the schedule of each of the companies can be built up.

The networking system in Independent Television is inevitably a compromise between on the one hand the desire to maintain the element of competition inherent in a plural system and on the other hand the hard realities of television planning and production and the disparities of size between the companies. Within the pattern of plural and decentralized programme companies, the Authority therefore recognizes a practical difference between the five 'majors' and the ten 'regional' companies. The central companies, which are the main providers of network programmes to be used by the whole service, need considerable staff and resources if they are systematically to provide a reliable, steady and complete supply of programmes of sufficiently high standards. The areas served by these companies are planned to be large enough to give them the income needed to carry out this task. Until 1968 four companies were appointed in three central areas – London, Midlands and the North – each providing programmes for part of the week; since 1968 there have been five central companies in four areas, with the North split into Lancashire and Yorkshire, and the London area served by separate companies for weekdays and weekends. Three of the network companies are based not in London but at television centres in the most heavily populated regions of the country. So at a time when more and more institutions have tended to be concentrated in London, Independent Television has established main

centres for the production of national programmes also at Manchester, Leeds and Birmingham.

Although the production of programmes for national distribution is a primary function of the five central companies, each is also a local company closely associated with its own service area. Through its selection and arrangement of programmes, through its provision of local programmes, and by the way in which it presents its programmes each company seeks to provide a service which satisfies the needs and interests of the community it serves.

The Authority could have allowed the big network companies in the central areas to serve the rest of the country. But this would have been inconsistent with the principles of decentralization, of wide access, of the broadest possible distribution of the right to broadcast. So the ten regional companies came into existence, selecting network programmes mainly from the central companies, but adding those local programmes, now in total twice the number of network programmes, that are one of the characteristic features of Independent Television.

The primary reason for the existence of the regional companies is for the provision of truly local programme services. But the local companies make many contributions to the Independent Television system as a whole. Local programme initiatives have frequently led to the adoption of programme ideas by other companies, and important contributions to the development of news magazines, adult education, school and religious programmes have stemmed from the regional companies. A number of children's documentary and drama programmes seen throughout the country are produced by the larger regional companies, and all the companies from time to time produce programmes which are presented in several areas or nationally. Arrangements exist for the regular scrutiny of available programmes from the regions, and such programmes are in network distribution every week of the year.

Selection of Programme Companies

Contracts are awarded by the Authority to those applicants who in its view are likely to provide the greatest contribution to the quality of the Independent Television programme service. The contracts awarded by the Authority for the period from July 1968 were for six years, the maximum allowed by the Television Act 1964, so that sufficient stability and secure employment could be assured.

Applications for the fifteen programme contracts were invited by press advertisements in February 1967. Prospective applicants were given an outline of the general requirements which the Authority was likely to apply to all contracts and details of the likely requirements in respect of individual contracts, including the rental payments the programme company would have to make towards the Authority's finances. Thirty-six different applications were received from sixteen new groups and the fourteen then existing programme companies. The Authority interviewed all applicants.

The Authority has preferred a diversified and multiple control of ITV programme companies to a concentrated or single ownership, and has further preferred that regional companies should be regionally owned. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Television in such a way as to increase the diversity and number of the nation's means of communication. In the Authority's view, Independent Television, a service of 'information, education and entertainment' in the words of the Act, should include elements directly concerned with these activities. The press, the cinema and the theatre, whose business is directly in this field, are therefore not excluded by the Authority from having interests in the ITV programme companies. Nevertheless, in the selection of companies the Authority has sought to provide a broad balance of interests within the Independent Television system as a whole and to ensure that the control and ownership of each company provides an identity and character likely to provide a balanced and high-quality television service and in the case of regional companies genuinely reflects the area served.

The Authority has on a number of occasions suggested revisions in the structure of applicant groups, by changes in shareholding, control or management, before entering into a contract. No contract or interest in a contract is subsequently assignable either in whole or in part without the previous consent of the Authority. Moreover, the Authority has the power to terminate a contract if the nature and characteristics of a programme company, or of the persons having control over or interests in it, change in such a way that the Authority would not under those circumstances have entered into the contract.

The Authority therefore has very wide powers to prevent changes in the character of the programme companies and on a number of occasions has insisted that certain changes must not be made.

Authority Approval for Programme Plans
Each ITV programme company must lay out its intended weekly pattern of broadcasts in quarterly schedules which are submitted to the Authority for approval. It is one of the main tasks of the Authority's programme staff to ensure, as far as possible, that the Authority's known requirements as regards the balance of programmes, the timing of particular series and similar matters of programme content have been observed. Approval is given on the basis of reports submitted by the staff, first to the Authority's Programme Schedule Committee and subsequently to the full Authority.

The Authority pays special regard to the mixture of programme ingredients in a schedule and the respective proportions in which they are present. Before it can be approved a schedule must contain the right proportions of education, information and entertainment, the right proportions of news and current affairs, of drama, of variety and light entertainment, and so on. The Authority may direct the company to exclude any item, to include items of a specific category in the schedule or in a particular part of it, or to include a specified item in a particular part of the schedule; and the Authority will not approve a schedule until it is satisfied that it conforms with any directions it has given. The Authority's contracts with the ITV programme companies stipulate that details of programme content and, where required, full scripts must be provided.

Although schedule approval takes place at regular intervals, the development of programme plans is a continuous process that goes on throughout the year. This means that Authority staff have to keep in touch with the chief executives and programme controllers of all the companies, by means of attendance at the various committees and by less formal personal contacts.

Special attention is paid to the needs of young people. Children have their own programmes in the afternoon and early evening, and it is the practice in Independent Television to assume that large numbers of them continue to watch thereafter. The Authority seeks to ensure that the programmes shown up to 9 pm should not be unsuitable for children. This is the 'family viewing period' and constant care is taken to give meaning to this concept.

If the staff of the Authority have any doubts or questions about a proposed programme, these are normally put to the company orally at an appropriate level. More often than not they are resolved simply by the supply of further information. Where this is not so, there will usually be discussion with the company, which may lead to agreement to take no further action, or agreement that the company will itself take certain action; or else to a request for a full script or for a preview of the programme, or both. In the last resort the Authority may issue an instruction to withdraw the programme or an instruction to present it only after deletions have been made, but final directions of this kind are rarely necessary.

It happens occasionally that the Authority or the Authority's staff are asked to preview a programme in order to assist a company to resolve doubts which the company may itself entertain. It may also happen that people concerned in the creative process themselves make representations to the Authority either directly or through an association to which they belong. The Authority does not refuse to consider any representations from whatever source they come, provided its formal relationship with the managements of the programme companies is not prejudiced.
As a result of this continuing process of examination and enquiry there have been occasions when the Authority has had to intervene in drama, documentary and current affairs programmes so as to ensure that the Act is observed. But such interventions are rare in relation to the total output.

All ITV transmissions are monitored, and each month the Authority considers a report from the staff on programmes which have aroused criticism. Companies are notified of any retrospective judgments reached by the Authority about the content and presentation of programmes, although there are only a few such cases where precedent action will not have been taken at staff level. The Authority has always required that the initial responsibility for observing the provisions of the Act and for observing the Authority's policies should be taken by the companies themselves as part of their contractual obligations.

Consultation in Independent Television
Independent Television combines the characteristics of a commercial and a public service. The fifteen programme contractors are commercial companies, deriving their income from the sale of advertising time in their own transmission areas. Whilst paying due regard to the collective needs of the service as a whole, each company plans its own schedule of the programmes it wishes to present to its viewers; each company chooses the programmes it wishes to buy from other programme companies or elsewhere; each

company formulates its own production plans. At the same time, the company has to work within the rules set out by the Television Act and meet the requirements of the Authority with regard to both programmes and advertisements. The Authority is not only a watchdog: it is closely involved in the positive processes of programme planning and the formulation of programme policy.

If Independent Television is to succeed in its task of providing a balanced public service of high quality a close liaison is clearly necessary between the Authority and the programme companies. Consultation machinery was therefore established between the Authority and the companies and between the companies themselves.

The Standing Consultative Committee (SCC) is an important body in this machinery. It meets every month at the Authority's headquarters, with occasional subcommittees and special meetings. The Director General takes the chair, and it is attended by the principals of all the programme companies and senior staff of the Authority. It considers all matters of common interest to the Authority and the companies.

The Programme Policy Committee (PPC), which has much the same composition as the SCC but with programme controllers free to attend as well as the managing directors, is the principal channel through which the Authority informs the companies of its views on programme policy and for establishing the main trends on which detailed planning proceeds. Its work is closely linked with that of the Network Programme Committee, which is the main instrument of the companies for working out the basic network schedules and arranging co-operation between them in programme matters; a representative of the Authority sits on this committee. An important, though less formal, instrument of programme co-operation is the Programme Controllers Group of the five central companies, with which the programme staff of the Authority keeps in close contact. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

The Authority's Advisory Committees

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. They render a valuable service to the Authority and their views help it to form its policy. These advisory bodies are:

GENERAL ADVISORY COUNCIL: composed of independent people drawn from various walks of life, meets quarterly to give the Authority frank advice on the general pattern and content of the programmes. A list of members is given on page 234.

The terms of reference of the Council, set up by the Authority at the beginning of 1964 under Section 9(i) of the Television Act, are:

> *To keep under review the programmes of Independent Television and to make comments to the Authority thereon; to advise the Authority on the general pattern and content of programmes; and to consider such other matters affecting the Independent Television service as may from time to time be referred to it by the Authority.*

REGIONAL COMMITTEES: the Scottish Committee, the Welsh Committee and the Northern Ireland Committee meet at regular intervals to assist the three members of the Authority who make the interests of Scotland, of Wales and of Northern Ireland their special care. A list of members is given on page 235.

ADVERTISING ADVISORY COMMITTEE: representing organizations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. A list of members is given on page 219.

MEDICAL ADVISORY PANEL: seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. A list of members is given on page 219.

CENTRAL APPEALS ADVISORY COMMITTEE: assists the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate ScottishAppeals Advisory Committee. A list of members is given on page 235.

CENTRAL RELIGIOUS ADVISORY COMMITTEE: representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature. A list of members is given on page 90.

PANEL OF RELIGIOUS ADVISERS: six members representing the Church of England, the Free Churches, the Roman Catholic Church and the

Churches in Northern Ireland, Scotland and Wales, assist the Authority in the day-to-day discharge of its responsibilities relating to matters of a religious nature. A separate committee in Scotland assists the Scottish member of the Panel. A list of members is given on page 90.

EDUCATIONAL ADVISORY COUNCIL: with membership covering a wide range of special interests and experience in education, acts as the central source of advice on educational policy for the whole Independent Television system (*see page 77*). The Council is assisted by two other IBA committees, the Schools Committee (*see page 77*) and the Adult Education Committee (*see page 80*).

Complaints Review Board

In 1971 the Authority set up a Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of four people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are:

CHAIRMAN: Mr Christopher Bland *Deputy Chairman of the Authority*

Professor J Ring *Chairman of the Authority's General Advisory Council*

Mrs G M Pitt *a member of the Authority's General Advisory Council, and who is nominated by it*

Mr A W Pragnell *Deputy Director General (Administrative Services).*

The terms of reference of the Board are:

The Board is concerned with complaints from the public or from persons appearing in programmes about the content of programmes transmitted or the preparation of programmes for transmission. Its functions are to:

(i) *keep under review regular reports of complaints received and investigated by the Authority's staff;*

(ii) *consider specific complaints referred to it by the Authority or any member of the Authority through the Chairman of the Authority;*

(iii) *consider specific complaints when the complainant remains unsatisfied after investigation and reply by the Authority's staff.*

The Board is empowered to investigate in depth complaints of the above kind and it may, at any time, select particular issues for further investigation when it considers that the issue has not been satisfactorily resolved by the normal procedures or that it would be inappropriate to attempt to resolve it through such procedures. It does not deal with advertising matters or with the business relations between programme companies and those appearing in programmes. In the case of matters which might give rise to a right of legal action, the Board will ask for a written undertaking that any such right will not be exercised in connection with the complaint.

Programme Production and Output

Of the 7,900 hours of different programmes shown over the Independent Television system as a whole during the year to April 1972, 7,000 hours were produced in the studios of the programme companies. These 7,000 hours were made up of 2,300 hours of home-produced networked programmes and more than 4,600 hours of local programmes.

Since the withdrawal of Government controls over the hours of broadcasting the total output has increased considerably and is still increasing. However, the following table, which shows the average weekly output compiled for the system as a whole in the year to April 1972, gives a fair picture of the balance of programmes to be seen in each of the fourteen ITV areas. The first six categories are defined as 'serious': news and news magazines, current affairs and documentaries, religion, adult education, school programmes, and information programmes for children (drama and music, however serious, are not included). About 33% of ITV's output is devoted to serious programmes.

Programme Output

Weekly average, year ended 4 April 1972	*Duration* hrs	mins	*Proportion* %
News and news magazines	7	25	10
Current affairs and documentaries	5	22	7
Religion	2	34	3
Adult education (including repeats)	3	17	4
School programmes (including repeats)	5	34	7
Children's programmes:			
(*a*) informative	1	14	2
(*b*) entertainment	5	56	8
Plays, drama series and serials	14	24	20
Feature films	9	40	13
Entertainment and music	9	50	13
Sport	8	36	12
Other outside broadcasts		26	1
	74	18	100

Note: The output of school and adult education programmes during term-time is considerably higher than shown in the above table, which is the average over the whole year including holidays.

Independent Local Radio

From 12 July 1972 the Sound Broadcasting Act 1972 extended the functions of the Independent Television Authority, renamed the Independent Broadcasting Authority, so as to include the provision of local sound broadcasting services financed by advertising.

Violence in Television Programmes

The ITV Code

Introduction

1 All concerned in the making of programmes for Independent Television have to act within a series of constraints. They must take into account the degree of public concern about particular issues, the boundaries of public taste, the limits of the law and any available information from research about the short or longer-term social consequences of their actions. How should constraints like these affect their judgment about the presentation of scenes of violence on television?

2 The question arises why should violence have to be portrayed *at all* on television. The answers are clear. First, conflict is of the essence of drama, and conflict often leads to violence. Secondly, the real world contains much violence in many forms, and when television seeks to reflect the world – in fact or in fiction – it would be unrealistic and untrue to ignore its violent aspects.

3 Violence is not only physical: it can be verbal, psychological and even metaphysical or supernatural. Whatever form the violence in a programme may take its inclusion can only be justified by the dramatic or informational context in which it is seen, and the skill, insight and sensitivity of the portrayal.

4 Ideally, a Code should give a clear guide to behaviour based on reliable knowledge of the consequences of different decisions. Unfortunately, no Code of this kind can be provided. There are few relevant facts and few reliable findings derived from generally accepted research studies.

5 Nevertheless, it must be recognized that this is an area of public concern which extends to factual as well as fictional programmes. People fear that violence on the television screen may be harmful, either to the individual viewer (particularly if the viewer is a child) or to society as a whole.

6 This public concern arises for various reasons, and may refer to different kinds of assumed 'effect':

(i) At the simplest level, some portrayed acts of violence may go *beyond the bounds of what is tolerable* for the average viewer. These could be classified as material which, in the words of the Television Act, 'offend against good taste or decency' or 'is likely to be offensive to public feeling'.

(ii) There is portrayed violence which is potentially so disturbing that it might be *psychologically harmful*, particularly for young or emotionally insecure viewers.

(iii) Violence portrayed on television *may be imitated* in a real life situation.

(iv) The regular and recurrent spectacle of violence might lead viewers to think violence in one form or another has been *given the stamp of social approval*. Once violence is thus accepted and tolerated people will, it is believed, tend to become *more callous*, more indifferent to the suffering imposed on the victims of violence.

7 Public concern is reflected in the Television Act of 1964, which requires the Independent Broadcasting Authority to draw up a Code giving guidance about the showing of violence, particularly 'when large numbers of children and young persons may be expected to be watching'. The Act also requires the Authority to ensure that nothing is included in the programmes which '. . . is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling'.

8 The accompanying new Code replaces the one that has been in use since 1964. It has been prepared by a Working Party on the Portrayal of Violence in Programmes which was set up in October 1970 and which has taken into account the state of present knowledge and the results of available research. It is intended that this Code should be kept under constant review and revised as and when necessary in the light of new developments and the results of continuing research studies.

9 The responsibility for particular care when many children and young persons may be viewing is the reason for the adoption of the 'family viewing policy' in Independent Television. The portrayal of violence is one of the main considerations which determine whether or not a programme is suitable for transmission during 'family viewing time'. Programmes shown before 9 pm should not be unsuitable for an audience in which children are present.

THE CODE

All concerned in the planning, production and scheduling of television programmes must keep in mind the following considerations:

The Content of the Programme Schedule as a Whole

(**a**) People seldom view just one programme. An acceptable minimum of violence in each individual programme may add up to an intolerable level over a period.

(**b**) The time of screening of each programme is important. Adults may be expected to tolerate more than children can. The ITV policy of 'family viewing time' until 9 pm entails special concern for younger viewers.

The Ends and the Means

(**c**) There is no evidence that the portrayal of violence for good or 'legitimate' ends is likely to be less harmful to the individual, or to society, than the portrayal of violence for evil ends.

Presentation

(**d**) There is no evidence that 'sanitized' or 'conventional' violence, in which the consequences are concealed, minimized or presented in a ritualistic way, is innocuous. It may be just as dangerous to society to conceal the results of violence or to minimize them as to let people see clearly the full consequences of violent behaviour, however gruesome: what may be better for society may be emotionally more upsetting or more offensive for the individual viewer.

(**e**) Violence which is shown as happening long ago or far away may seem to have less impact on the viewer, but it remains violence. Horror in costume remains horror.

(**f**) Dramatic truth may occasionally demand the portrayal of a sadistic character, but there can be no defence of violence shown solely for its own sake, or of the gratuitous exploitation of sadistic or other perverted practices.

(**g**) Ingenious and unfamiliar methods of inflicting pain or injury – particularly if capable of easy imitation – should not be shown without the most careful consideration.

(**h**) Violence has always been and still is widespread throughout the world, so violent scenes in news and current affairs programmes are inevitable. But the editor or producer must be sure that the *degree* of violence shown is essential to the integrity and completeness of his programme.

The Young and the Vulnerable

(**i**) Scenes which may unsettle young children need special care. Insecurity is less tolerable for a child – particularly an emotionally unstable child – than for a mature adult. Violence, menace and threats can take many forms – emotional, physical and verbal. Scenes of domestic friction, whether or not accompanied by physical violence, can easily cause fear and insecurity.

(**j**) Research evidence shows that the socially or emotionally insecure individual, particularly if adolescent, is specially vulnerable. There is also evidence that such people tend to be more dependent on television than are others. Imagination, creativity or realism on television cannot be constrained to such an extent that the legitimate service of the majority is always subordinated to the limitations of a minority. But a civilized society pays special attention to its weaker members.

This Code cannot provide universal rules. The programme maker must carry responsibility for his own decisions. In so sensitive an area risks require special justification. If in doubt, cut.

15 Programme Companies appointed by the IBA

ANGLIA TELEVISION East of England	ATV NETWORK Midlands	BORDER TELEVISION The Borders and Isle of Man	CHANNEL TELEVISION Channel Islands	GRAMPIAN TELEVISION North-East Scotland
GRANADA TELEVISION Lancashire	HTV Wales and West of England	LONDON WEEKEND TELEVISION London (from 7 p.m. Friday)	SCOTTISH TELEVISION Central Scotland	SOUTHERN TELEVISION South of England
THAMES TELEVISION London (weekdays to 7 p.m. Friday)	TYNE TEES TELEVISION North-East England	ULSTER TELEVISION Northern Ireland	WESTWARD TELEVISION South-West England	YORKSHIRE TELEVISION Yorkshire

IBA INDEPENDENT BROADCASTING AUTHORITY + 15 Programme Companies and ITN, Independent Television News Ltd, jointly owned by all the programme companies to provide national and international news = ITV Independent Television

The IBA's Advisory System

General Advisory Council *keeps ITV programmes under review and advises the Authority*

Scottish Committee | **Northern Ireland Committee** | **Welsh Committee** — *under the chairmanship of the members of the Authority who make the interests of these regions their special care*

Advertising Advisory Committee and Medical Advisory Panel

Central Appeals Advisory Committee and Scottish Appeals Advisory Committee

Central Religious Advisory Committee and Panel of Religious Advisers and Scottish Religious Advisory Panel

Educational Advisory Council Schools Committee and Adult Education Committee

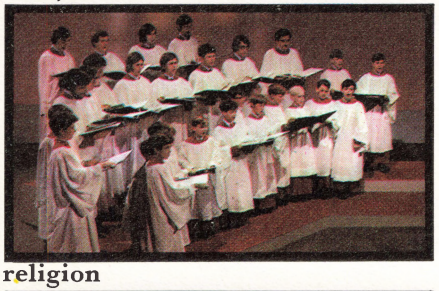
Complaints Review Board *concerned with complaints about the content or preparation of programmes*

The programme companies also appoint advisers to assist them in special areas of programmes, e.g. education and religion.

news

current affairs

arts, sciences



religion

children

The Programmes of Independent Television

The IBA Controls the Programme Output

Each of the fifteen ITV programme companies plans its own schedule of the programmes it wishes to present to viewers in its own area, whilst paying due regard to the collective needs of the service as a whole. Each company chooses the programmes it wishes to buy from other programme companies or elsewhere; each company formulates its own production plans. The creative content of the programmes is the concern of the individual company. But each company must comply with the rules and principles set out by the Television Act and the Independent Broadcasting Authority, must draw up its programme schedule in consultation with the IBA, and must provide detailed advance information or previews of specific programmes as required before their transmission.

The IBA is not only a watchdog: it is closely involved in the processes of programme planning and the formulation of programme policy. It must ensure that the output of each company provides a high standard and a proper balance of information, education and entertainment. Specific periods of time must be allocated to education, religion, news, documentaries and local programmes. There must be accuracy in news, impartiality, and the maintenance of good taste.

ITV programmes attract over half of the viewing audience.

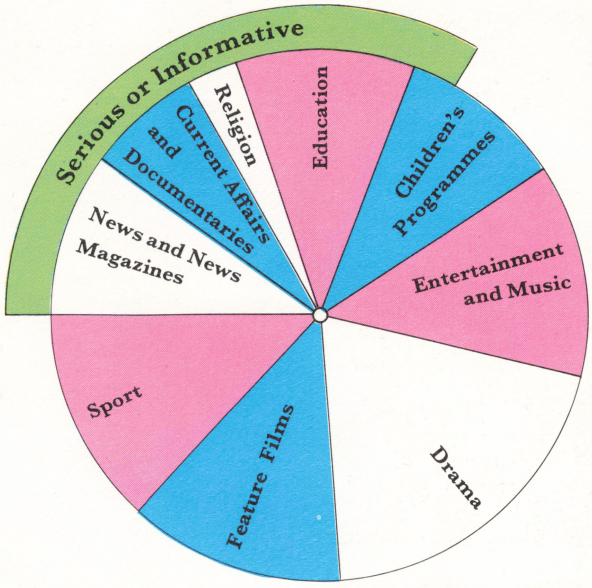
education

women

light entertainment

drama

sport



Average ITV Output

Serious or informative programmes comprise about one third of the transmissions in each of ITV's fourteen areas. There are considerable variations in the ITV programmes shown in different parts of the country because each company presents a schedule planned to appeal specially to the viewers in its own area; but the weekly pattern of programmes and the balance between different programme categories is substantially the same in all ITV areas.

ITV Programme Production

About 87% of all the different programmes shown on ITV in 1971–72 were produced by the fifteen programme companies in their own studios.

7,000 hours of different programmes were produced in ITV studios; there have been further increases with the extension of broadcasting hours.

65% of ITV production comprised serious or informative programmes.

About two-thirds of the programmes produced by the ITV companies were specifically intended for the local viewers in their own service areas and were not normally seen in other parts of the country. The provision of a wide range of local programmes is a significant feature of Independent Television.

News and News Magazines

The reputation of any broadcasting organization rests very largely on the reliability and trustworthiness of its news service. Since most people in the United Kingdom now regard television as their main source of news information, the responsibility for providing an accurate and important service is a particularly heavy one. ITN (Independent Television News Limited), jointly owned by all the programme companies, provides all national and international news for Independent Television. In addition, each programme company provides regional news programmes for its own area, supplying ITN with local material of national importance.

Since the introduction of the Monday to Friday *News at Ten* in 1967, each company has shown some 4½ hours of national and international news from ITN in an average week. Following the lifting of the Government's restrictions on hours of broadcasting, ITN started a 20-minute lunch-time news programme, *First Report*, on weekdays in October 1972 which increased its on-air time to over 6 hours a week. The amount of regional news programming varies from one area to another, ranging between 2½ and 4 hours a week.

News at Ten continues to be ITV's major networked news programme. It is highly popular with viewers and regularly attracts some of the largest audiences for British television. In addition to *News at Ten* and the new lunch-time news on weekdays, ITN networks a 10-minute early bulletin seven days a week at 5.50 pm, a lunch-time bulletin on Saturdays and two evening bulletins of 10–15 minutes on Saturdays and Sundays. Each weekday evening has a minute's headlines at 9 pm and bulletins are extended when major events require it.

The very large audiences for ITN's special coverage of the Apollo 16 moon launching showed that public interest in space flight has not been diminished by repetition. The picture quality sent back by Apollo 16 was the best so far achieved, giving a remarkable clarity of image. The moon-shot was one of the few major world stories which chronicled human achievement. Otherwise, news screens have often been dominated by conflict, notably in Vietnam and Northern Ireland. President Nixon's visits to China and Russia and the Queen's visit to France were televised around the world, but in the context of the year's news these were isolated instances of harmony. In Northern Ireland, the reporters and camera teams of ITN, the BBC, Ulster Television and BBC Northern Ireland shared a special award given by the Society of Film and Television Arts in recognition of the very real danger associated with reporting from the Province.

Regional news magazines are shown on weekday evenings at 6 pm from studios in London, Birmingham, Manchester, Leeds, Glasgow, Cardiff, Belfast, Southampton, Newcastle, Bristol, Norwich, Plymouth, Aberdeen, Carlisle, Dover and St Helier. For each company, the regional news magazine with its own local flavour is the most important single element in the identification of the company with the area it is appointed to serve.

In recent years, local topical programmes and the nightly news magazine have moved further in the direction of audience involvement. Mostly this has been achieved in the studio with a local audience, but Anglia's re-styled *Probe* invited viewers to telephone questions to their local MPs. Each area has its local political programmes, promoting contact between MPs and their constituents. Regional magazines also encompass a variety of public service elements including assistance in local crime detection, reports for farmers and fishermen, job vacancies, and citizen's rights.

The editorial floor at ITN.

behind the scenes of ITN

ITN (Independent Television News Limited) provides ITV's national and international news coverage.

ITN's stories for 1972 covered good news and the bad – and as a year it was bad news. Two of the biggest running stories were, of course, Ulster and Vietnam. Since the Ulster fighting began in 1969 virtually every reporter, film cameraman, sound recordist and lighting man, producer, director, and scriptwriter, has been to Ulster. Some of them many times. It became not just a separate story but virtually a different department of Independent Television News, working closely with Ulster Television. This has been ITN's longest-running story since ITV came on the air seventeen years ago.

With other crews and newspapermen ITN faced the dangers of reporting an urban guerilla war with the regular army in the middle. ITN believes that its reporters and crews covered the conflict without losing sight of the essential need for balanced reportage. ITN, Ulster Television, and the other ITV companies were presented with a special award by the Society of Film and Television Arts for their 'courageous coverage' of Northern Ireland, as was the BBC Northern Ireland.

During April and May, at the height of the fighting of the Vietcong offensive in Vietnam, the ITN reporters were Richard Lindley, Michael Nicholson and Christopher Wain. Their reports were often transmitted via satellite to Britain from Hong Kong for transmission in many countries, as well as *News at Ten*.

One of Nicholson's stories, filmed by a UPITN crew, was a moving account of two Vietnamese left to die on the melting tarmacadam road. It was transmitted via satellite round the world and led the bulletins of the CBS and ABC national networks in America.

Besides the pressure of the war in Vietnam and the Ulster troubles, ITN was faced with covering a rush of stories. They included the attempted assassination of Governor George Wallace, the Tel Aviv airport massacre, the James Bond style defence of the QE hi-jack scare.

The news on the industrial front centred on the fines and jailings by the Industrial Relations Court, the on-off railway strike with its 'cooling-off periods', and the dock strike.

President Nixon went to Peking and Moscow and there was another fascinating East-West conflict in a chess match in Iceland between an American and a Russian.

World problems seemed momentarily to recede into the background with the death of the Duke of Windsor, announced early one Sunday morning in May. A film profile of his life, prepared by ITN, reflected the unsettled pre-war years; and the sadness of a King who was never crowned.

The Munich Olympics coverage was produced by ITN working with the ITV companies' resources and personnel, notably London Weekend's *World of Sport*. The well-edited report of the day's Olympics included with the early bulletin and *News at Ten* provided viewers with a regular nightly account.

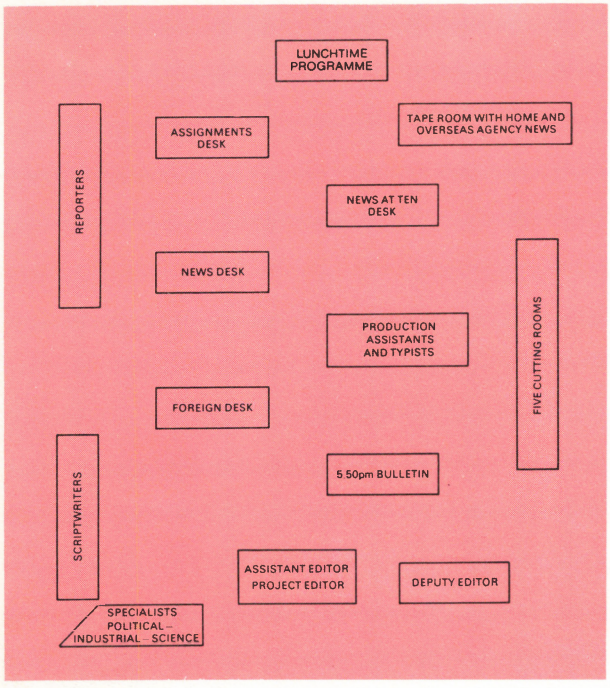
1972 ends with the coverage of Apollo 17, the last of the Apollo missions. In April ITN had covered Apollo 16. Apollo has a special place in the ITN memory. It was ITN's coverage of Apollo 11, the first manned landing on the moon, which won such critical acclaim.

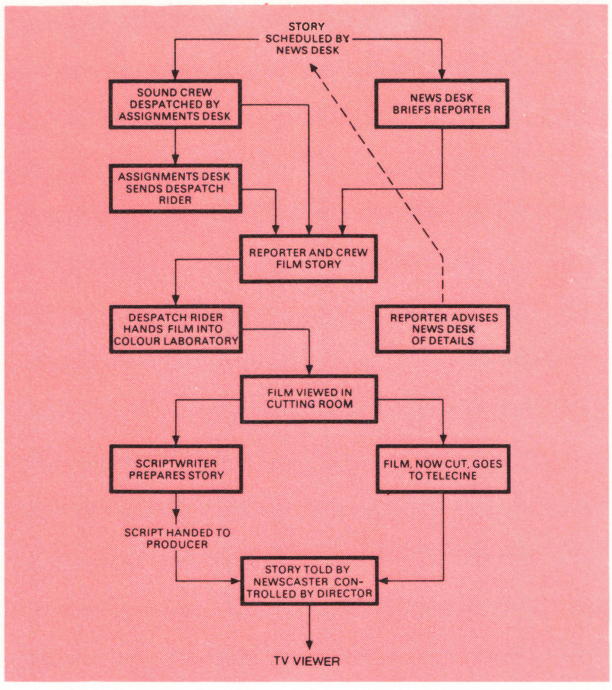
ITN added three more awards to its long list of successes. In the World Newsfilm Awards, Mario Rosetti won the cultural award with his film of Stravinsky's funeral and the natural disaster award for his coverage of Mount Etna erupting. Paul Carleton won the award for war reportage – film of ITN reporter Christopher Wain being blown over in an explosion and the immediate aftermath of tending to a wounded fireman at the scene.

The News at Ten Studio

Four studio cameramen are required for *News at Ten*. Two cameras are for the newscasters Reginald Bosanquet (*left*) and Andrew Gardner, and two more for captions, pictures and live discussions in the studio. Standing by the monitor is the floor manager, checking details on his clipboard and listening continuously through his head set to the director in the control room. He is the link between the control room and the studio. The studio assistant stands in front of camera three.

The newscasters have two monitors recessed into their desk. Surrounding them are microphones, telephones, scripts, hair brushes, paper handkerchiefs, and glasses of lime juice. The small screen beneath the camera facing Andrew Gardner is the teleprompter relaying the script.





The Editorial Floor at ITN

ITN's 12.40 pm lunch-time bulletin, *First Report*, was launched on 16 October, a news programme for the mid-day television schedules. Besides the additional staff required, ITN also bought an outside broadcast unit which has been equally useful for the 5.50 pm bulletin and *News at Ten*. The compactness of ITN's editorial and facilities lay-out absorbed the third news programme without any major changes.

The editorial floor is shown in the picture on page 20, and the plan is shown in this diagram. The news and foreign desks face one another and are within talking (or maybe shouting) distance of the producers of the 5.50 pm bulletin and *News at Ten*. Between those two production desks are the production assistants and typists, who handle everything from typing copy to timing the bulletins. To the right of those desks are the cutting rooms which enable anyone on the floor to see film as it is bei

Behind the news desk is the assignments desk, who brief the camera crews on stories passed to them directly from the news desk. On the left are scriptwriters and reporters, once again close to the news and foreign desks, and a room for the specialist correspondents – political, diplomatic, industrial, economic, and science. Overlooking the entire floor are the offices of the deputy and assistant editors, who are responsible for day-to-day news gathering. The project editor liaises with editorial and camera crews in planning future events, usually outside broadcasts.

Progress of an ITN Story

This diagram shows the progress of an ITN story: it is virtually the same for any of the three programmes. The 12.40 pm programme needs fast production. The 5.50 pm bulletin is shorter, with less time for depth, but always right on time for getting news into the programme. Many major stories seem to come in during the late afternoon, making not only minutes but even seconds count. *News at Ten*, with more time to prepare and a longer programme, still needs speed linked to the in-depth analysis of the important stories.

The stories emanate from the news desk and because of the compactness of the editorial floor a crew and a reporter can be away in minutes. Getting the story on film is one thing; getting it back to the studio is another. The crew may bring it back, it can be speeded by a despatch rider. ITN has twenty despatch riders who speed the film back to the processing laboratories; chartered planes and helicopters are frequently used; but the real workhorse of the 1970's is the communication satellite, now part of an ever-increasing web bringing most of the globe within ready same-day news coverage. ITN can receive film at the beginning of *News at Ten* and have it on the screen before the end 25 minutes later.

The facilities department is on the same floor as the editorial department, once again providing a compactness of operation for speed and accuracy in preparing stories either as film or videotape recording – for the next bulletin.

ITN in Northern Ireland

Gerald Seymour, one of the ITN reporters who has spent weeks covering the Ulster violence, receives the special SFTA Award in 1972 on behalf of the camera crews and reporters of ITN, Ulster Television and the ITV companies, for their 'courageous coverage'. It was presented by Mr Henry McMullan, chairman of the Northern Ireland Committee of the IBA and the Authority's member for Northern Ireland. A similar award was presented to the BBC.

ITN in Vietnam

Michael Nicholson, ITN reporter, with UPITN sound man Michael Rooke and cameraman Jacques Chaudenson, dive for cover as a mortar bomb explodes near them outside Quang Tri, Vietnam.

Regional News Magazines

In addition to the national news service each ITV area has its own regular local news and news magazine programme. These magazines are mostly 25 or 30-minute programmes presented at 6 pm immediately after the ITN bulletin. They are an important element in the identification of each company with its own area. The core of local programme origination is the day-by-day service of news and information, weather, sport, and local politics. These pages show some aspects of the activities of one company, Scottish Television, in its local coverage of news, current affairs and documentaries.

Scotland is not just a region, but a country with its own customs, attitudes and interests. It has its own church, its own legal, educational and local government systems, even its own football league.

Today in Scotland, an industrial revolution is taking place. The heavy industries of shipbuilding and engineering are giving way to manufacturing and electronics. The North Sea oil boom is the single biggest economic development in Scotland's history – the potential wealth incalculable. There is also a cultural renaissance. The Scottish National Orchestra, Scottish Opera, the Scottish Theatre Ballet Company are flourishing and recognized internationally. Civic arts centres are becoming a commonplace, repertory and touring theatres are fast developing. The Edinburgh Festival is an international shop window for art, music and drama as well as underground theatre and experimental communications groups.

These factors make Scotland different from any other part of the United Kingdom in terms of local television news coverage. But because of national and international demands on available air time it is seldom, except with stories of major disaster or of national consequence, that the Scots way of life is reflected in national news or documentary programmes. Consequently almost 50 per cent of the 10 hours weekly local output of STV, the ITV company responsible for the provision of programmes in the major Central Scotland area, is directed towards news and current affairs coverage.

STV reporter Bill Kerr Elliott on the oil rig 'Sea Quest' for a documentary about oil deposits in Scottish waters and the likely effects on Scotland.

STV's attack on news and current affairs is two-pronged. On one side there is a department specially equipped to deal with immediate news in the current affairs, sport and political areas. On the other there is a team which concerns itself with the production of documentaries and programmes on the development of the arts in Scotland.

The passing scene in Scotland is covered in two separate daily programmes. The first, *Dateline*, screened in the afternoon, is a current affairs discussion programme presented by Bill Tennent which concerns itself largely with people in the news or people who are making the news. Later in the day, at 6 pm immediately after the ITN news, there is a hard news programme, *Scotland Today*, reflecting events of the day in Scotland.

Many of the political stories which are reported in national and local bulletins require development and interpretation. *Friday Night*, a weekly half-hour review of politics, both local and national, is the programme which provides this interpretative vehicle. The programme is presented by two of STV's specialist journalists, James Gordon and George Reid, who invite politicians of all parties to talk on political and industrial issues as they affect Scotland.

A political special event in Scotland each year is Municipal Election Day, when voters in cities and towns elect their local government representatives. Another special event which receives special consideration for news coverage is the Annual General Assembly of the Church of Scotland, whose influence on Scottish life extends far beyond purely religious matters.

Football is a serious subject in Scotland. With eighteen first division grounds to cover, the *Scotsport*

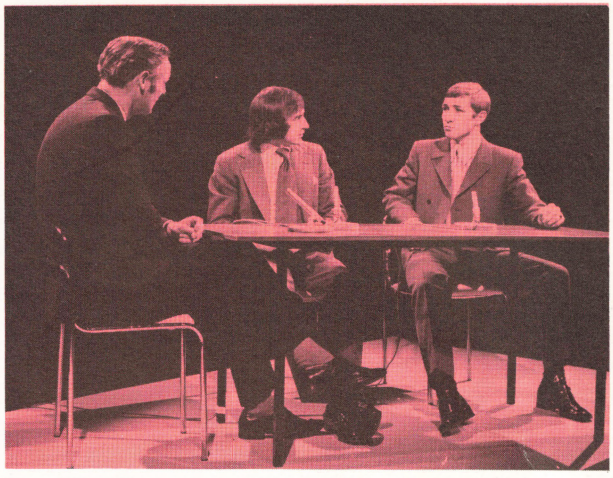
team has to combine skill with ingenuity. Arthur Montford heads the team which presents the regular midweek and weekend programmes. Additionally, there are big outside broadcasts for Scotland, the ITV network and the Eurovision link-ups when Scottish teams are involved in Europe. Scotland is the home of golf and in 1972 STV televised for the ITV network the Sunbeam Scottish Open at Downfield, Dundee, and the Wills Open at Dalmahoy, Edinburgh.

The second prong of STV's news and current affairs attack concerns itself with less immediate developments in Scottish life.

The Edinburgh Festival is the highlight of Scotland's artistic year and nightly during its run STV provides a magazine programme which has been known to develop into a Festival 'happening' itself. *Festival* is a studio programme in which performers who are making the news at the Edinburgh Festival are seen in performance or conversation with presenter, George Reid. Additionally in *Festival Cinema* most of the new films shown in the Film Festival are previewed with extracts in a programme which also introduces viewers to new directors and producers in Edinburgh.

Expansions, a series of arts programmes which has been described as a new palette of the arts in Scotland, featured prima ballerina Dame Alicia Markova, violinist Leonard Friedman, and the 'Moving Being' multi-media group. To celebrate ten years of Scottish Opera's achievements, STV presented a unique programme – an hour of working rehearsal of Benjamin Britten's *A Midsummer Night's Dream* one evening and an hour of the actual programme the following night.

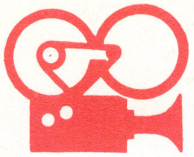
In the field of television documentary STV took the decision that it should make its own series of documentaries on national and international subjects, placing special significance on the effects on Scotland of international decisions. The result is *The STV Report*, searching documentaries in which, for example, a film unit spent several days on a trawler off Shetland talking to the fishermen who felt their livelihood was threatened by the Common Market. Additionally the documentary team flew to Dayton, Ohio, to find out the facts about the National Cash Register Company, the multi-national giant with a big work force in Dundee facing redundancies; to New York and Tunisia to report on the charter holiday boom; to Hong Kong with the Black Watch, the Scottish regiment on security duty there; and to a storm-bound oil rig.



Boxer Ken Buchanan and Grand Prix driver Jackie Stewart with Arthur Montford.

George Reid comments on the local government election results.

Bill Tennent chats to Neil Reid, the Scots boy singer.



Current Affairs and Documentaries

Independent Television each week provides over six hours of current affairs, documentary and magazine programmes; taken with news, religion and education they amount to about a third of all programmes.

While the function of a news service is to *report* what is happening at any given moment, the responsibility of current affairs programming broadly is to help viewers *understand* what is happening by examining the situations which lie behind and give rise to the news. Consequently, these programmes do not necessarily take as their starting point what is immediately in the news of the day. 'Explanation and Context' sums up the function of current affairs, not only to clarify for understanding but also to bring home the relevance of events to the viewer's own life.

The main regular current affairs programmes seen in all Independent Television areas are *This Week* (Thames) and *World in Action* (Granada). Both are thirty minutes long and are shown most weeks. Editions of *This Week* in 1972 included interviews with the Prime Minister and the Leader of the Opposition, reports from Northern Ireland, Vietnam, the USA, Africa and Western Europe, reports on housing, immigration and industrial relations, and a scoop interview with Timothy Davey, the 14-year-old boy imprisoned in Turkey for drug offences. The *World in Action* series has been equally wide-ranging and has majored on industrial relations, the USA in the year of the presidential election, and inevitably Northern Ireland. It was selected as the 'Best Factual Production for 1971' by the Society of Film and Television Arts.

In *The Frost Programme* (London Weekend), David Frost led discussions on Northern Ireland, the miners' strike, legal aid, Britain's police, and children's rights; and interviewed Ian Smith and Sheikh Mujib. In October London Weekend introduced *Weekend World*, a major new ninety-minute current affairs magazine programme networked on Sundays at 11 am, including in-depth analyses of significant happenings of the week. *What The Papers Say* (Granada), gives a weekly review of the national press.

Many programme companies produce regular discussion or interview series for transmission in their own regions. There is a wide range of subject matter, but the emphasis is generally on local participation and on topics of particular interest to local viewers. Such regular series do much to link the local programme company closely with the interests of the community it serves. Again, most companies present series specifically designed to deal with current parliamentary issues and political issues of the day in which Members of Parliament from constituencies in the region frequently take part.

On a weekday evening Independent Television regularly presents documentary programmes of up to an hour long, and a good proportion are shown in peak viewing time. These are extended studies of subjects of world or national significance and are intended to give a comprehensive account of a major topic of public interest.

Independent Television has gained the unique distinction of winning the international Prix Italia for two years in succession. In September 1972 this coveted award for the best television documentary was won in competition with entries from many countries by Ken Ashton's *We Was All One* (Thames), a film impression of life South of the Thames in and around Bermondsey, and the changes which have occurred within living memory. In 1971 it was won by Adrian Cowell's *The Tribe That Hides From Man* (ATV).

Most companies also produce documentaries and magazine programmes for their own areas. Another major category is the outdoor, practical or farming magazine programme.

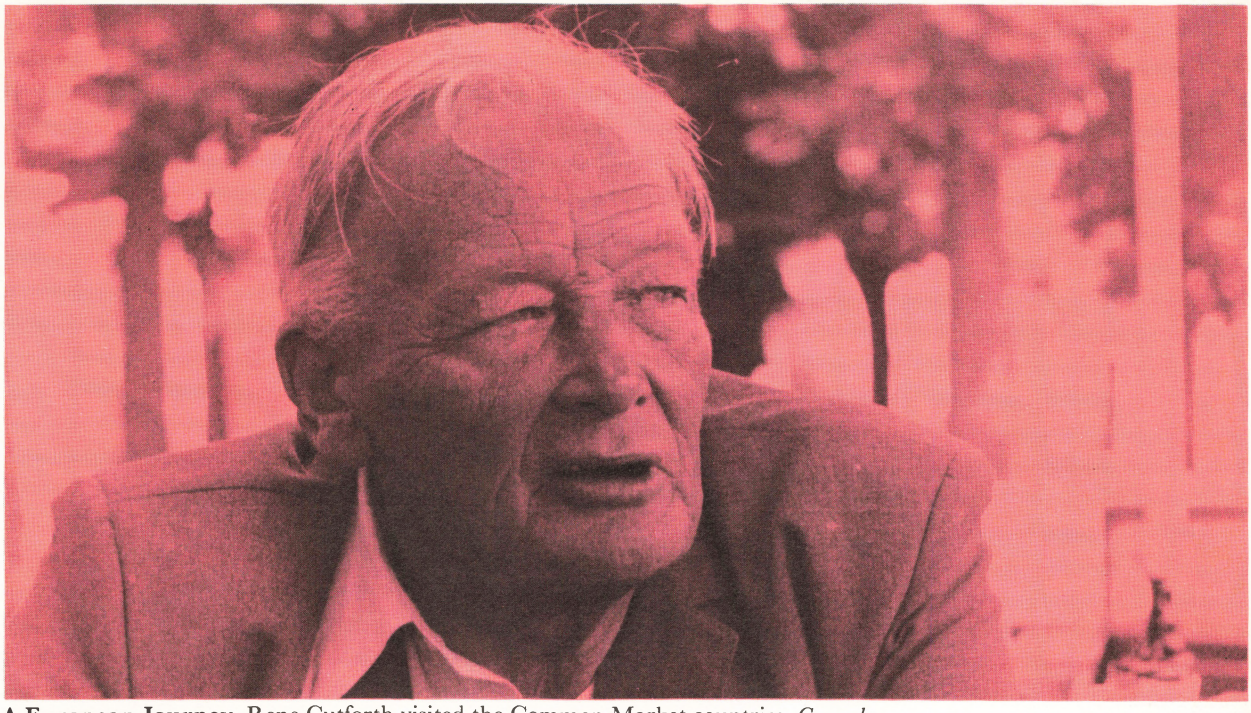
This Week. An exclusive interview with the Prime Minister at No.10 Downing Street. *Thames*

Current Affairs

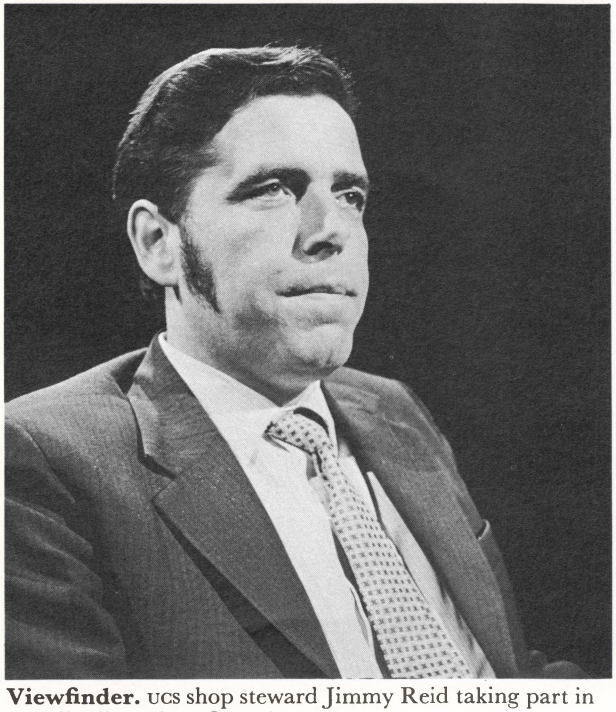
Current affairs programmes generally take a wide spread of contemporary events and seek to convey trends and situations. Series shown on Independent Television during 1972 included:

Arena Topical affairs *Anglia*; **At Odds** Confrontation with dissidents *Scottish*; **ATV Presents** Occasional documentaries *ATV*; **Border Forum** After dinner conversations *Border*; **Border Month** Studio audience discussion *Border*; **Border MPs** Parliamentary topics *Border*; **The Brian Connell Interviews** Interviews with prominent personalities *Anglia*; **Calendar Sunday** Local topical affairs *Yorkshire*; **Challenge** Discussion of key issues of the 1970s *Tyne Tees*; **Date with Danton** West country characters and events *Westward*; **Deadline** Topical affairs *Ulster*; **Eleven Plus** Late-night-chat show *London Weekend*; **A European Journey** Rene Cutforth visits Common Market countries *Granada*; **Face the Press** Personalities interviewed by journalists *Tyne Tees*; **Folk Afore Us** Our ancestors *Grampian*; **The Frost Programme** Live studio debate *London Weekend*; **Grampian Special** Local current affairs *Grampian*; **In Camera** Parliamentary topics *Scottish*; **Now It's Your Say** Minority groups *HTV*; **On the Line** Parliamentary topics *Granada*; **Open Night** Critical comment on TV by a selected audience *Granada*; **The Other Half** Local current affairs *HTV*; **Outlook** Local politics and industry *HTV*; **Points North** Political discussion *Grampian*; **Probe** Parliamentary topics *Anglia*; **Put it in Writing** Viewers' comments *Granada*; **Something to Say** Serious argument *Thames*; **Southern Scene** Regional topics *Southern*; **STV Report** Local topics *Scottish*; **Survival** Wild-life studies *Anglia*; **Times Four** Group discussion *Tyne Tees*; **This is your Right** Citizens' rights *Granada*; **This Week** Current affairs *Thames*; **Tour** Travelling around Britain *Tyne Tees*; **Under These Roofs** Local industrial issues *Yorkshire*; **Viewfinder** Topical affairs *Grampian*; **Viewfinder** Topical affairs *Ulster*; **Weekend World** Current affairs review *London Weekend*; **Westward Report** Major topics and their effect on the West country *Westward*; **What the Papers Say** Review of the press *Granada*; **Whicker's Orient** Alan Whicker in the Far East *Yorkshire*; **Whicker Within a Woman's World** Alan Whicker *Yorkshire*; **World in Action** Current affairs *Granada*; **Young View** Young people discuss current affairs *Grampian*

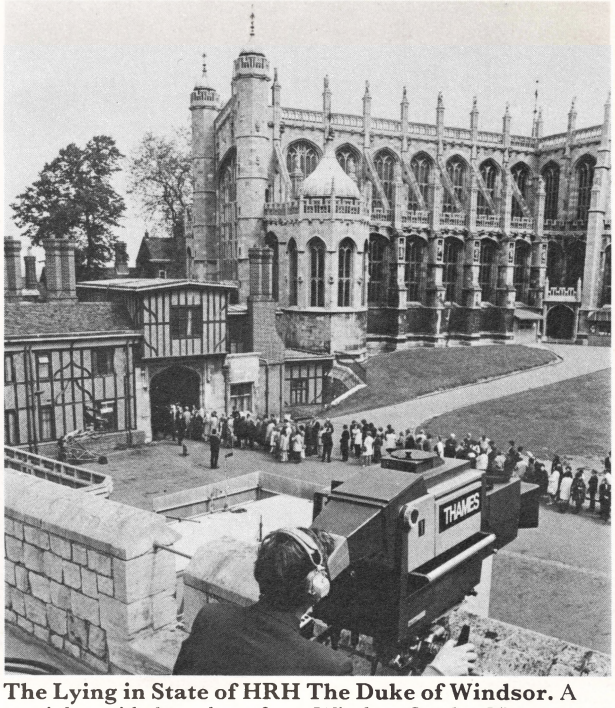
The Kee Interview. Robert Kee and Enoch Powell. *London Weekend*



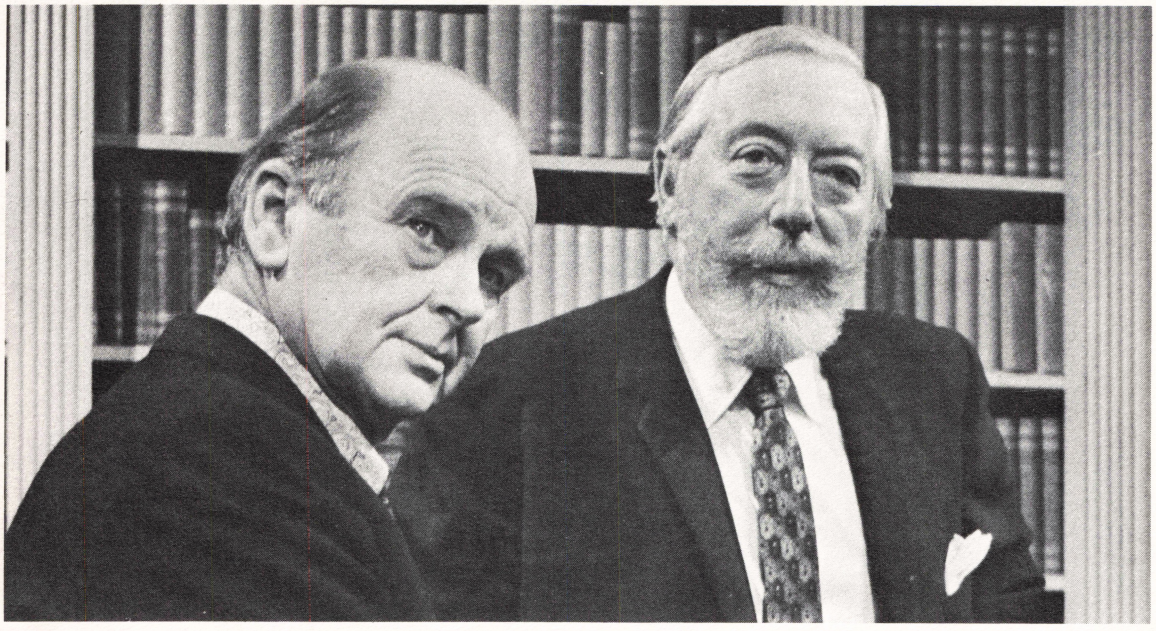
A European Journey. Rene Cutforth visited the Common Market countries. *Granada*



Viewfinder. UCS shop steward Jimmy Reid taking part in a studio discussion. *Grampian*



The Lying in State of HRH The Duke of Windsor. A special outside broadcast from Windsor Castle. *Thames*



The Brian Connell Interviews. Brian Connell talking with ornithologist Peter Scott. *Anglia*

The Frost Programme. Lively studio discussions of topical interest led by David Frost. *London Weekend*

This Week

This thirty-minute programme, which started in 1956, is shown in peak viewing time. It is generally seen by well over 10 million viewers each week.

Material presented during 1972 included reports on the American presidential primaries; the Italian election; the Middle East; Rhodesia; Vietnam; and a wide range of British home affairs, among which were Northern Ireland, the dumping of poisonous waste, factory sit-ins, Jimmy Reid, millionaire industrialist John Bentley, the miners' strike, skyjacking, the Timothy Davey affair, as well as interviews with the Prime Minister and the Leader of the Opposition.

This Week. The Rt Hon Harold Wilson talking to reporter Jonathan Dimbleby. *Thames*

World in Action. Looking at the problems of a husband parted from his wife with five children to bring up. *Granada*

World in Action

This thirty-minute film programme, which started in 1963, is shown in peak viewing time. As with *This Week* its regular weekly audience is usually over 10 million.

Topics covered during 1972 included a wide range of current affairs among which were reports on Northern Ireland; the container dispute; employment trouble in the building industry; factory pollution; the Industrial Relations Act and the rail crisis; farmworkers' conditions; the Trust House-Forte merger; adult illiteracy; family planning; problems of a single parent; North Sea oil; women in national politics; a Dutch village for the disabled; Saul Alinsky, an American anti-establishment campaigner; Vietnam; and the US presidential elections. A series of seven programmes by Rene Cutforth on the Common Market countries, *European Journey*, was presented in place of the usual *World in Action* early in 1972.

Documentaries

A major documentary-type programme is regularly presented each week in all ITV areas in peak viewing time. These are usually produced by the major companies but with occasional contributions from regional companies. Most regional companies produce documentaries for showing in their own areas.

Networked documentaries presented during 1972 included the following topics:

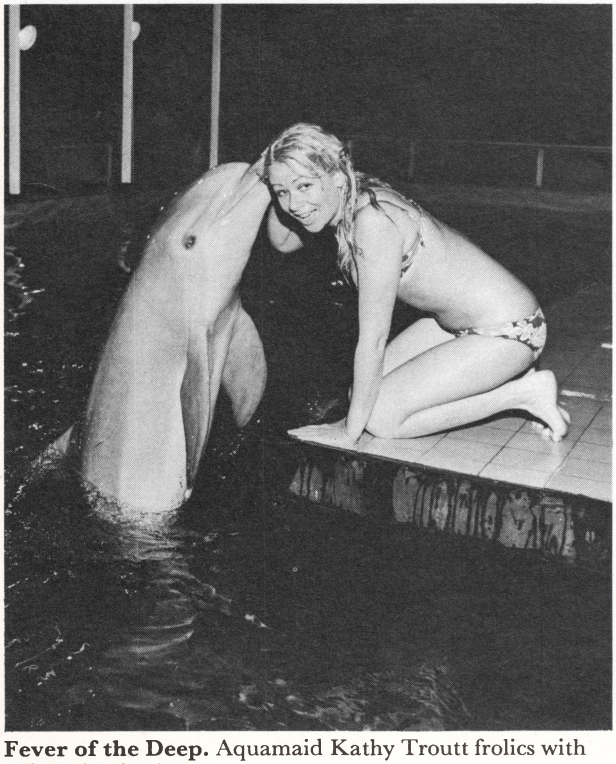
FROM ATV: the development of modern Algeria; the interpretation of dreams; a depth interview by Henry Brandon with Senator Edward Kennedy; problems of the disabled; the changing world of 'pop' music; a radical lawyer's view of the law; the 'pop' evangelist Arthur Blessitt; and juvenile unemployment in Liverpool.

FROM GRANADA: a study of the Tuaregs; children's imagination; winter holidays in Spain for the elderly; Keele University; the Meo tribe in Vietnam; the Chinese Cultural Revolution.

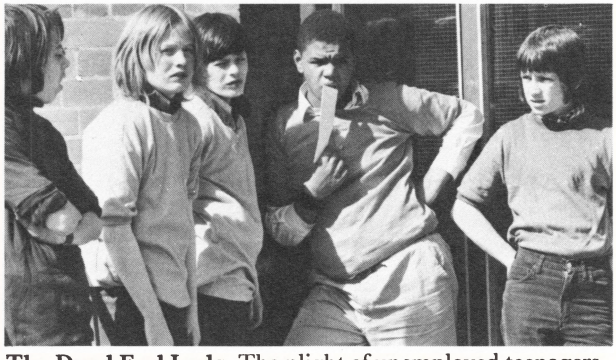
FROM SOUTHERN: deep-sea diving; and man's relationship with the horse.

FROM THAMES: the island of St Kilda; the environmental limits of growth; 200 years of Munich's history; the 1972 Prix Italia award-winner on the decline of Cockney culture; witches; life in a kibbutz; the image-making business; and champion snooker player, Hurricane Higgins.

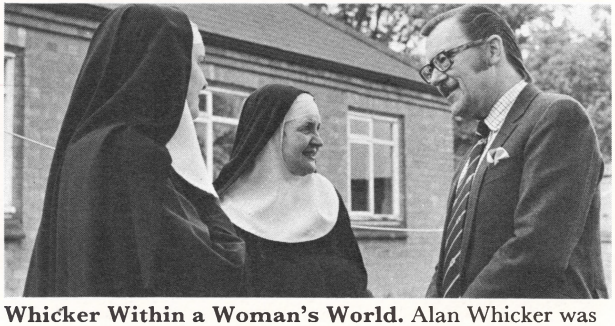
FROM YORKSHIRE: profiles of Beatrix Potter and James Mason; the science fiction writer Arthur C Clarke; and the six Whicker documentaries.



Fever of the Deep. Aquamaid Kathy Troutt frolics with a dolphin. *Southern*

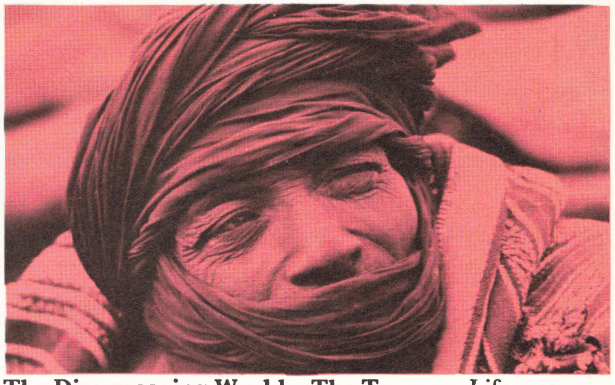


The Dead End Lads. The plight of unemployed teenagers in Liverpool. *ATV*

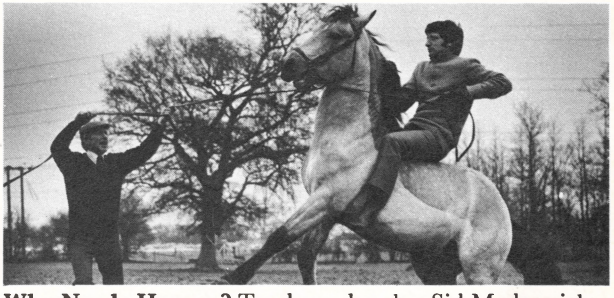


Whicker Within a Woman's World. Alan Whicker was the first male TV journalist to enter a closed order of nuns, the Poor Clares. *Yorkshire*

A Gift for Music. A story about the unique Chetham's Hospital School of Music, Manchester. *Granada*



The Disappearing World – The Tuaregs. Life among the one-time warlords of the Sahara. *Granada*



Who Needs Horses? Top horse-breaker Sid Madgewick and his son Michael in a study of man's relationship with horses. *Southern*

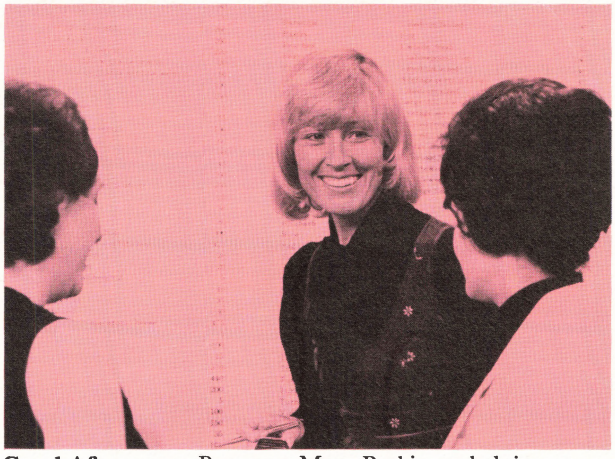
We Was All One. In the upstairs room of the Thomas à Becket pub in the Old Kent Road. This look at the changes in the life of the Cockney community won the 1972 Prix Italia. *Thames*

Magazine Programmes

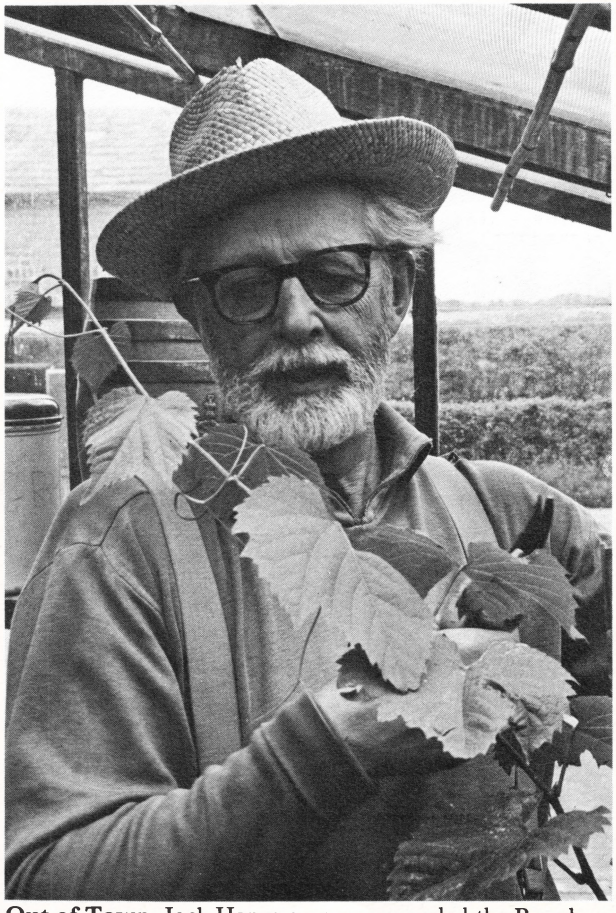
Magazine programmes made specifically for women are shown by almost all companies on weekday afternoons. Other magazine programmes, for example on farming matters, are often of interest to a wider public. Series in this category include:

Afloat Nautical *Southern*; **Angling Today** Fishing *ATV*; **Bygones** Victoriana *Anglia*; **Citizen's Rights** Advice *ATV*; **Country Focus** Countryside topics *Grampian*; **Common Market Cook Book** Cookery *Tyne Tees*; **Dateline Early** Women *Scottish*; **Daws Explores** Countryside topics and regional events *Ulster*; **Experimental Magazine** Miscellany *Grampian*; **Farm and Country News** Farming *Westward*; **Farming Diary** Farming *Anglia*; **Farming News** Farming *Channel*; **Farming Today** Farming *ATV*; **Farming Outlook** Farming *Tyne Tees*; **Gardening Today** Gardening *ATV*; **Good Afternoon** Women *Thames*; **Hello There** Women *Border*; **Houseparty** Women *Southern*; **Job Look** Employment *Grampian*; **Midsummer Monty** Monty Modlyn out and about *Thames*; **Open House** Women *Westward*; **Out of Town** Country *Southern*; **That Job** Employment *Grampian*; **What's on?** Regional events *Ulster*; **Where the Jobs Are** Employment *Tyne Tees*; **Women Only** Women *HTV*; **Women Only** Women *Ulster*; **Women Today** Women *ATV*.

Women Today. Old Tyme Music Hall. *ATV*



Good Afternoon. Presenter Mary Parkinson helping women viewers with their slimming problems. *Thames*



Out of Town. Jack Hargreaves was awarded the Royal Television Society's Silver Medal in 1972 for outstanding creative achievement in television in front of the camera. An episode from this series gained a first award in the cultural category of the World Newsfilm Awards. *Southern*

A day in the life of a Features Department

Munich – The Road of Excess. Producer Jolyon Wimhurst needed a crane to film this reconstruction of the assassination of the left-wing anarchist leader Kurt Eisner, who was shot down in this Munich Street in January 1919. *Thames*

Every year, the Features Department of Thames Television produces more than 300 hours of documentaries, news magazines, current affairs programmes, discussions and other TV feature material. More than 300 hours; between five and seven hours a week. A week's output would, if recorded on film, offer continuous viewing for the passengers in a jet throughout the whole of a London to New York flight. (In Concorde, there would be enough for the return trip.) This level of output is not untypical of an ITV company.

For Thames, one of the five major companies providing many networked programmes, there are extra problems in producing a balanced range of feature programmes. One of ITV's two regular weekly network news magazines, *This Week*, is produced by Thames, and the company also contributes a share of the hour-long documentaries which are shown throughout the network on Tuesday evenings. In addition, the sheer size of the 'local' audience presents problems. How do you compile a television news magazine, lasting roughly half-an-hour and containing a comprehensive, balanced series of items of interest for a 'local' audience of up to 15 million people in London and the Home Counties? The *Today* programme team do just that on five evenings a week, at six o'clock.

Because of ITV's strongly regional nature, almost all the programme companies have strong current affairs and features departments. They produce regional news and news magazine bulletins, localized documentaries and discussion programmes.

Thames's Features Department, with a staff of more than a hundred, covers just about the whole field except national and international news bulletins (these are provided by ITN). The department is also responsible for *Good Afternoon*, a daily magazine intended mainly for women viewers, and *Something to Say*, a serious discussion programme in which two people with widely different views on a subject of general interest are given an hour in which to present their cases, and argue.

With so much variety, every day is different, every day is untypical, so any day is typical.

Most of the co-ordination, editing and production of the department's output takes place in the company's Central London studios, near Euston Station. In the smaller of the two studios there, the recording of the day's edition of *Good Afternoon* is about to start. Producer Meg Trace has a last word of encouragement for a slightly apprehensive guest who has never been interviewed on television before, while the presenter, Mary Parkinson, says a few words casually into the microphone so that the technicians can check her voice level.

Upstairs in the *Today* office the programme's two producers, Andy Allan and Arnold Bulka, decide how to tackle the main story of the day. There's trouble on the railways again, and London's

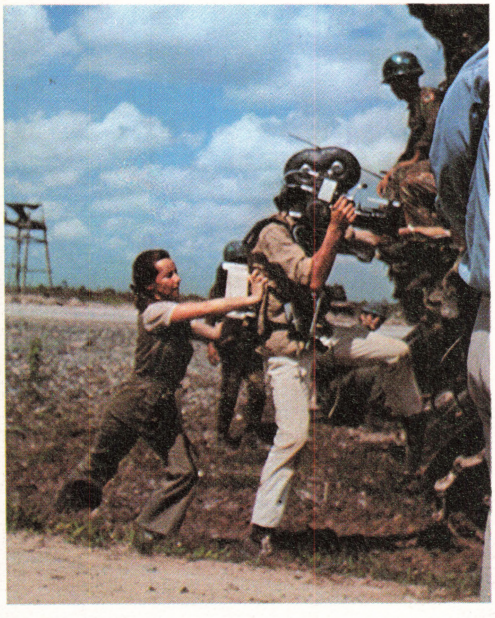
commuters are having difficulty, to put it mildly, in getting to and from work. But how can they give the story a fresh treatment? And what is the true mood of the commuters anyway – resentment, or resignation?

Along the corridor, in a tiny dark room the size of a broom cupboard, seven people have somehow managed to squeeze themselves. They are gazing intently at a film on a screen less than a foot square. The screen is part of a Steenbeck – a kind of miniature instant cinema. John Edwards, the producer of *This Week*, is looking at rushes of the latest film just back from Ulster. With him are members of the reporting team who shot it. They, too, are just back. But there's no time to relax. *This Week* goes out in nine hours, the film has to be seen, selected, edited, fitted together, a commentary has to be written and recorded . . . and upstairs a press officer has just been shouting that if they want to get notices in the newspapers they'd better have it ready in six hours.

Next door, the Assistant Controller, Features, is discussing budgets with the Executive Producer, Documentaries. Lavish spending is being considered for one documentary currently in production. Is it justified? And how much over a normal budget for this type of programme should the producer go?

Next door again is the office of the Controller of

This Week. Director Vanya Kewley helping her cameraman to board a tank in Vietnam, during the filming of 'The War That Won't Go Away'. *Thames*



The Monday production meeting in Jeremy Isaacs' office. *Left to right:* Meg Trace (*Good Afternoon*), Chris Rowley (Assistant Controller, Features), Jolyon Wimhurst (Producer, Documentaries), Ian Martin (Executive Producer, Documentaries), Arnold Bulka (Producer, *Today*), Udi Eichler (Producer, *Something To Say*), Andy Allan (Producer, *Today*), John Edwards (Producer, *This Week*), Jeremy Isaacs.

Features, the man responsible for all this output, Jeremy Isaacs, winner in 1972 of the supreme TV award of the Society of Film and Television Arts, the Desmond Davis Award for 'outstanding services to television'. Jeremy is discussing the most recent features programme with the producer, Udi Eichler. *Something to Say* has got off to a good start. Both critics and public apparently like the idea of a full hour in which two lucid debaters present their opposing cases, without heat or bad temper, and then analyse the views of the other. But . . . is the form too inflexible? Could occasional variations be justified? And, if so, what variations?

Meanwhile, in Munich, Jolyon Wimhurst, Documentaries Producer, is looking for a crane. The crane is needed for overhead shots in street scenes in the documentary *Munich – The Road of Excess*. The film industry has not been able to help. So . . . has anyone got a crane?

Travel is an important element in the lives of the Features staff. Every year reporting teams and camera crews travel something like a million miles. It isn't always as exciting as it sounds. It can be very uncomfortable. Last year a crew in South America had a lot of valuable equipment stolen – and most of John Edwards' clothes.

Planning and co-ordinating all this variety started the previous Monday, as it starts each Monday, over a working lunch in Jeremy Isaacs' office. It is relaxed and informal, yet businesslike. Plans are reported, ideas exchanged, criticisms offered and accepted (or rejected). This way, each production team knows what the others are doing. So there won't be clashes, or embarrassing overlaps either with other features programmes or with ITN or Granada's *World in Action*.

Something to Say. A series of one-hour programmes which bring together people of differing opinions, introduced by Bryan Magee. *Thames*

The Monday meeting usually starts with a brisk question from Jeremy to one or other of the producers:

"John, what are you planning for this week?"

"We're going back to Ulster. We've been promised a chance to film . . . "

A short discussion follows about whether this is the right week to have a fresh look at an aspect of the troubles in Northern Ireland. It ends with agreement that, if *This Week* think it's the right week for another look at Ulster, then it probably is. After all, *This Week* have a flair for being in the right place at the right time. That's how they got a world exclusive interview with the 14-year old English boy Timothy Davey. That's settled, so . . .

"Andy, Arnold, what's the big story?"

"The Pearce Report. We're wondering how to handle it for London. A reaction story, perhaps. We could have some MPs in".

"Why not try for Lord Goodman? He must be disappointed too. And don't forget that ITN may wrap it up completely."

Then a question to Ian Martin about a forthcoming documentary on the activities of a habitual criminal after his release from his latest sentence. *Harry's Out* it will be called. But will there be legal problems? No, there won't. The legal advisers are quite confident.

And so the questions, answers, advice and criticism go round. Jeremy brings the meeting to a close.

"Any more snags? No? Right. Meg, you'll want half an hour with me this afternoon to talk about that new idea. That's all I'll have time for today. I'll have to see you tomorrow, Udi, about the shape of *Something to Say*. Thank you very much everybody."

So, back to today. Time is passing. *Good Afternoon* has been recorded, and transmitted, successfully.

The rushes for *This Week* have been seen and selected. Now, in a cutting room, a film editor is hard at work turning the selection into a smooth sequence of scenes which cut or dissolve from one to another. The programme will be ready in time (but not in time for the Press Officer to arrange a preview).

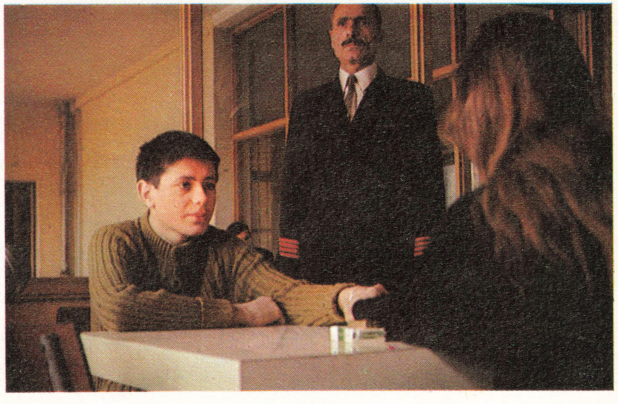
Back in his own office, Udi Eichler is having a production meeting to choose subjects for future *Something to Say* programmes. ("We ought to do a for and against United States involvement in Vietnam soon. Who should we have to put the cases?")

In Munich, the crane problem has been solved. The cameraman has found a truck with an expanding ladder which seems to go on for ever.

At Teddington, Thames's other main studio centre, Jeremy Isaacs has turned his attention to something which didn't come up at last Monday's production meeting, a long term project which will be shown in 1973. It is an ambitious history of the Second World War. Twenty-six episodes, each lasting an hour. Cost: probably around half a million pounds. Jeremy has decided to be Executive Producer of this series himself. He is spending the afternoon (and evening probably) in the Second World War project office which has been set up at Teddington, looking at old newsreel film which the researchers have unearthed, and which has not been available to historians before. Back at Euston, it's almost time for today's *Today*. In the hospitality room, Eamonn Andrews is having a quick word with the guests who will be interviewed in the programme tonight. Then, a short walk across to the larger studio, and he's ready to go.

The studio noise subsides. In the control room above, the director speaks into a microphone: "Cue telecine . . . cue grams . . . cue Eamonn." On screen, the familiar face appears. "Hello there!" And it happens every day.

This Week. 14-year old Timothy Davey, sentenced to six years three months imprisonment for conspiring to traffic in drugs, filmed talking to his mother in a Turkish prison. *Thames*



Drama

Drama has always played an important part in the output of Independent Television. The major companies – ATV, Granada, London Weekend, Thames and Yorkshire – continue to put much money and effort into plays and drama series. Of the regional companies Anglia regularly provides six or eight plays a year to the network. More recently Scottish Television has produced a series of half-hour plays; and HTV and other companies also produce plays from time to time. A play or an episode of a drama series can be seen on six nights out of seven.

There are four forms in which drama is presented. The first is the 60 (or 90) minute 'single shot' play. The second is the anthology in which a number of single plays by different authors are loosely grouped round a common theme. The third is the drama series in which a number of episodes are written about the same set of characters. The fourth is the serial.

The single play is among the most difficult forms of television to sustain. It is perhaps not surprising that it should have virtually disappeared from the output of the American networks. With something like 104 spaces a year for single plays, the ITV companies are constantly on the search for the writer who can provide a play of acceptable standard and on occasion, it is hoped, of distinction. The difficulties are obvious. The single play must tell its story, develop its characters, convey its ideas and establish its style with the audience on the one fleeting occasion. Yet there is general agreement within Independent Television, whole-heartedly endorsed by the Authority, that the single play must remain in the schedules. Its survival is essential if the life-blood of new writing is to be pumped into television.

The grouping of plays into anthologies with a common theme goes some way towards establishing a pattern of familiarity for viewers. The familiarity is carried a stage further in the weekly drama series, which can develop its characters and establish its identity over a period. Many home-produced series are of high quality. The writing of many episodes, supported by the acting of people like Edward Woodward in *Callan*, John Stride in *The Main Chance*, or Gordon Jackson in *Upstairs, Downstairs* for example, can often be both convincing and compelling and compares not unfavourably with that for some single plays.

Long-running serials such as *Coronation Street* and *Crossroads* are established features of Independent Television. Into this category also fall the occasional thirteen-part serials such as *Man at the Top* or the religious serial *Adam Smith*. Any consideration of television drama would be incomplete without a reminder of the significant place occupied by such programmes and their evident popularity with the audience.

The facile cliché, *soap opera*, is all too readily applied to this kind of programme. The superior tone of denigration is seldom justified. These programmes cover a wide and varied range of material within which a mass public, to most of whom the conventional serious theatre has long been alien territory, is able to make acquaintance, sometimes perhaps at a simple level, with that interplay of situation and character which constitutes the essence of dramatic experience.

The ending of Government restriction on broadcasting hours and the development of a daytime pattern of programmes has created appropriate opportunities for *inter alia* new drama offerings in this genre, such as Yorkshire's *Emmerdale Farm*, Thames' *Harriet's Back in Town*, ATV's *General Hospital* and Granada's *Crown Court*.

Upstairs, Downstairs. Gordon Jackson and Jean Marsh. *London Weekend.*

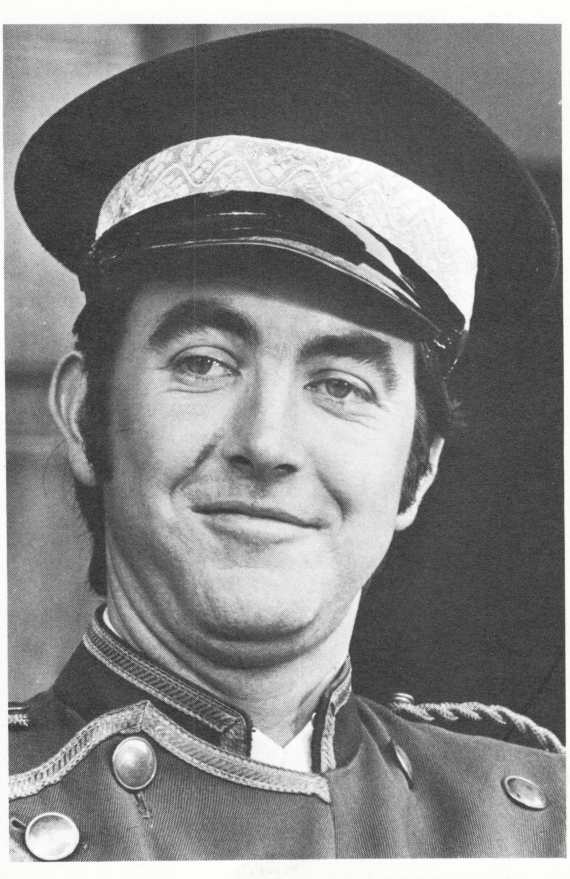
Plays

Runs of single plays, 60 or 90 minutes in length, and from time to time groups of plays with a common theme or setting,may be seen on Sunday and Tuesday evenings throughout the year. The single play titles have ranged from *Arms and the Man* by George Bernard Shaw, *High Summer* by an established writer for the theatre like Terence Rattigan, through Dennis Potter's *Paper Roses*, Jack Rosenthal's *Another Sunday and Sweet F.A.* to *The Last Journey*, a 90-minute piece by James Forsyth about the death of Tolstoy.

Madly In Love. Richard Beckinsale and Madeline Smith. *Anglia.*

Sharing The Honours. Nigel Davenport, Jane Asher. *London Weekend.*

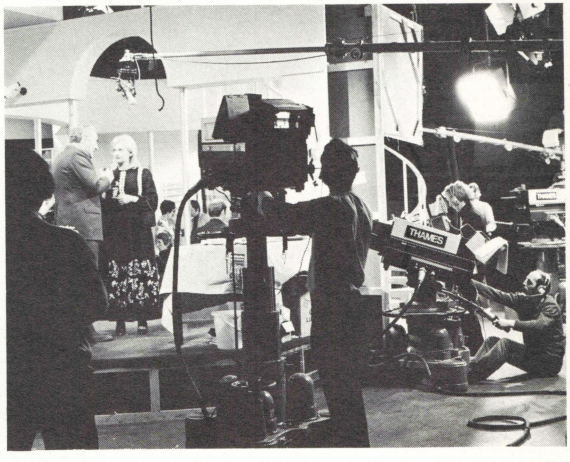
The Last Journey. Harry Andrews and Peggy Ashcroft. *Granada.*



Ben Spray. John Alderton. *London Weekend.*

Jack Squaler's Time. Jack Woolgar, Gwen Nelson, Arthur English. *ATV.*

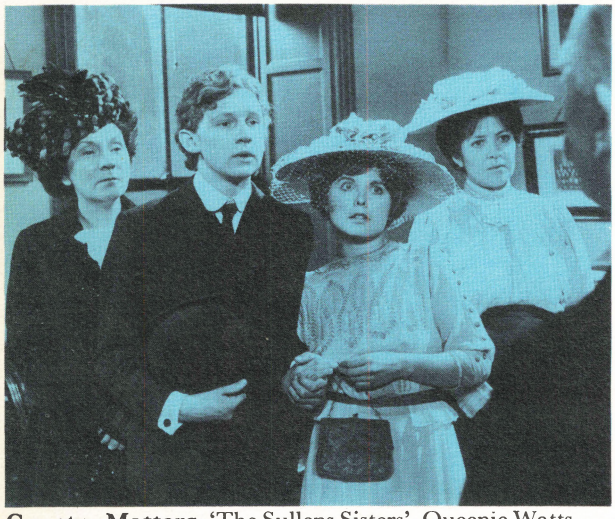
The Left Overs. Ann Bell and Anton Rodgers in a production for *Armchair Theatre*, ITV's longest-running drama series. *Thames.*



If You Could See What I Can See. Anne Carroll and Leslie Sands on set during the recording of an *Armchair Theatre* play. *Thames.*

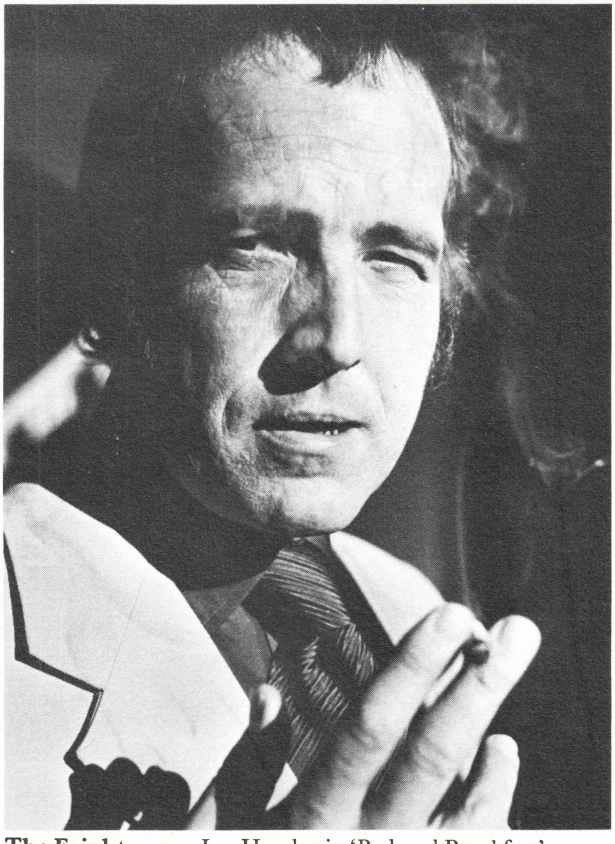
Anthologies

The grouping of plays according to some common theme helps to avoid the possible isolation of the 'single-shot' drama. Anthologies have included *Love Story* (ATV), *The Ten Commandments* (Yorkshire), *The Rivals of Sherlock Holmes* (Thames) which won a design award in 1972, *Country Matters* (Granada) and *Childhood* (Granada).

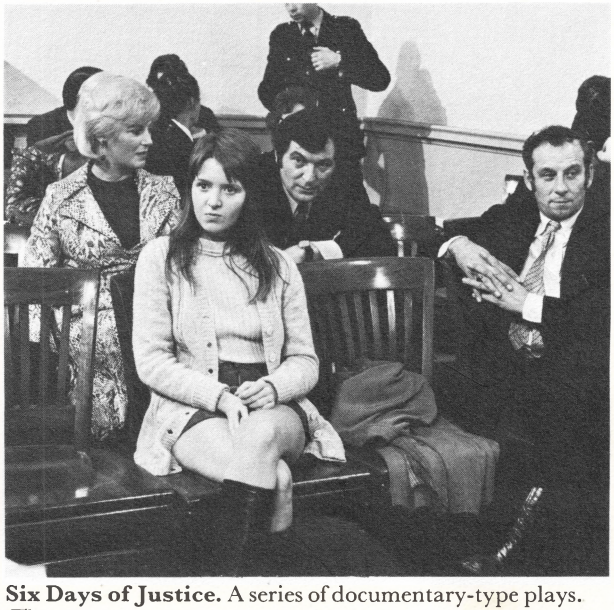


Country Matters. 'The Sullens Sisters', Queenie Watts, Peter Firth, Clare Sutcliffe and Penelope Wilton. *Granada.*

Crime of Passion. Lalla Ward and Daniel Moynihan in a play from the series based on authentic *crimes passionels* from the records of the French courts. *ATV.*



The Frighteners. Ian Hendry in 'Bed and Breakfast'. *London Weekend.*



Six Days of Justice. A series of documentary-type plays. *Thames.*

Serials

There are several forms of this highly popular kind of television drama. Well-established are the long-running serials *Coronation Street* (Granada) twice weekly, and *Crossroads* (ATV) four episodes a week; they are now joined by *Emmerdale Farm* (Yorkshire), *General Hospital* and *Man from Haven* (ATV), and *A Place of Her Own* (Scottish). Shorter serials have included an adaptation of Jane Austen's *Persuasion* (Granada), and *Man at the Top* (Thames).

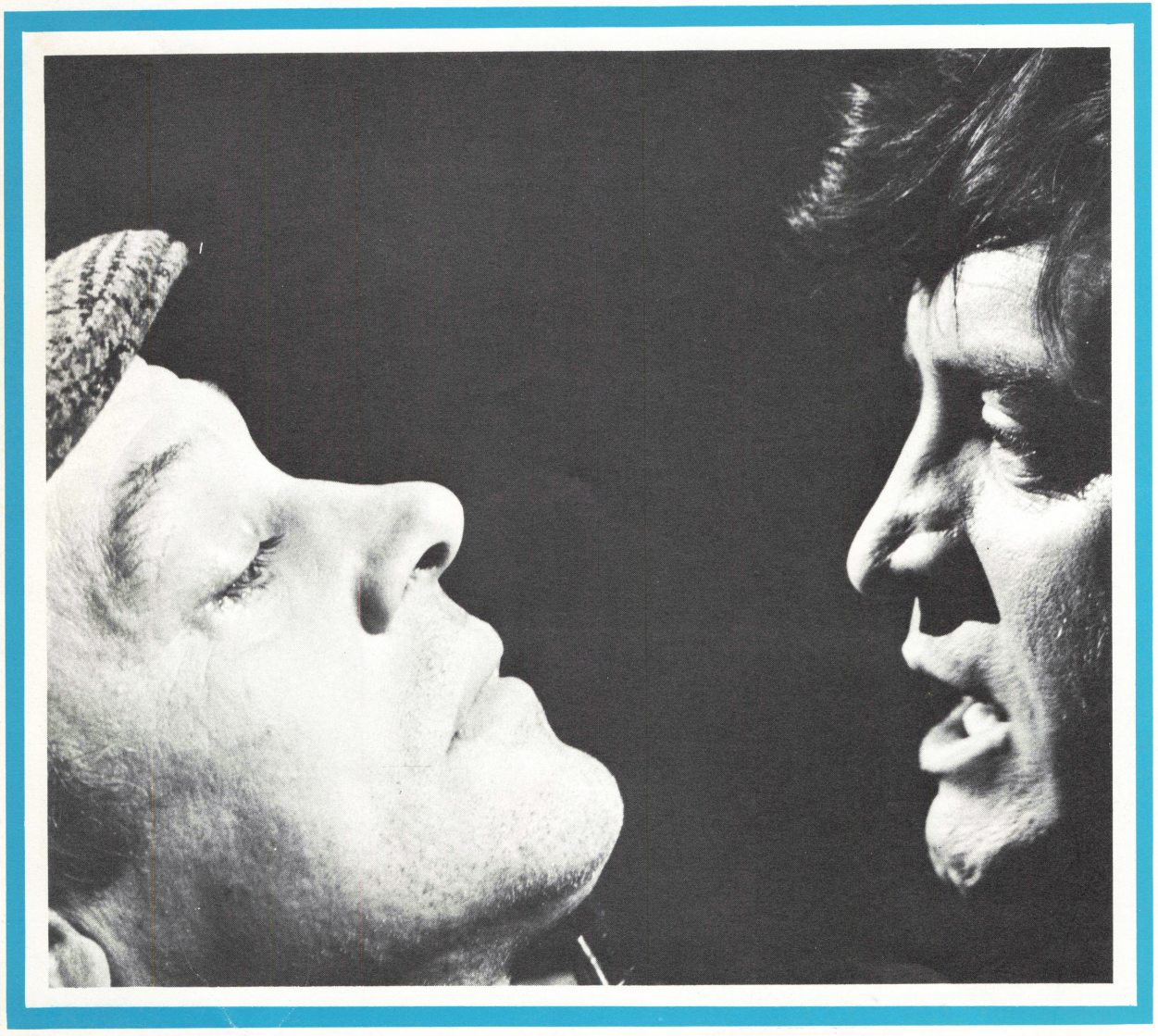
Holly. Paul Moriarty, William Gaunt and Brigit Forsyth. *Granada.*

Coronation Street. The Wedding of 1972 : Miss Nugent and Ernest Bishop. Stephen Hancock and Eileen Derbyshire. *Granada.*

Man at the Top. Joe Lampton (Kenneth Haigh) with his wife Susan (Zena Walker). *Thames.*

Drama Series

ITV's drama series, with the same set of characters appearing in a number of separate episodes, continue to set very high standards and provide some of the most popular viewing. All the largest companies have made important contributions including from London Weekend the award-winning *Upstairs, Downstairs*, *The Guardians*, *New Scotland Yard* and *Budgie*; from Thames the award-winning *Callan*, *Public Eye* and *Van der Valk*; from Yorkshire *The Main Chance*, *Kate*, *Justice* and *The Organisation*; from Granada the award-winning *A Family at War*, and *Home and Away*; and from ATV a range of film series such as *Jason King*, *The Persuaders* and *The Adventurer* which have proved highly popular both in this country and overseas.



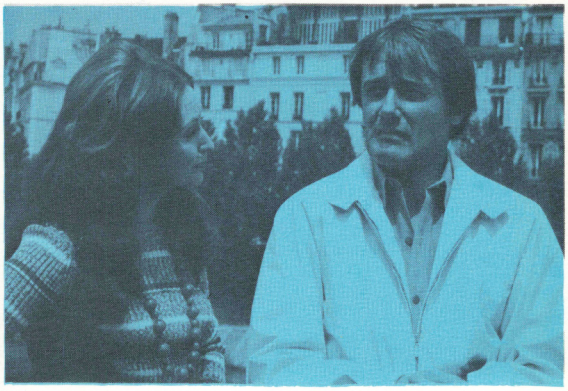
Callan. Lonely (Russell Hunter) is confronted by Cross (Patrick Mower). *Thames*

Jason King. Peter Wyngarde and Ann Sharp. *ATV*

New Scotland Yard. John Carlisle and John Woodvine. *London Weekend*

Budgie. Adam Faith and Iain Cuthbertson. *London Weekend*

Van der Valk. Starring Barry Foster. *Thames*



The Protectors. Nyree Dawn Porter and Robert Vaughn. *ATV*

The Work of an ITV Drama Department

The bulk of the plays and drama series shown throughout Independent Television are produced by six of the programme companies – ATV, Granada, London Weekend, Thames, Yorkshire and Anglia. HTV and Scottish Television also produce plays from time to time, which occasionally receive a network showing. The following pages describe the activities of the drama department of just one of these companies.

Television drama can perhaps be likened to a gigantic animal which consumes vast amounts of food to sustain its strength before moving on in search of fresh pastures and yet more food.

Few people know the mammoth overall operation which is a television drama production. From the time a script is commissioned from the writer to the end result being played to a fireside audience of millions, an enormous amount of time, money, energy, and artistic skill has been invested in just one hour of a whole evening's entertainment.

Sixty minutes, an hour-and-a-half at the most, and it's all over bar the praise and the odd brickbat; but remember, the audience watching that single hour of television could keep some West End shows running for years. TV drama is a different story for, even as you watch one programme, another play has been commissioned, a cast is assembled and the wheel begins to turn full circle once more.

The art of producing consistently good drama is rather like walking a tightrope. When the results are good they will attract top writers, actors and actresses, but once the quality begins to wane the slope becomes very slippery indeed. Leading writers will be understandably hesitant to associate

Emmerdale Farm. Twice-weekly serial set on a farm in the Yorkshire dales. *Yorkshire*

The Challengers. Michael Gambon and Colin Blakely in a series about politicians by Edmund Ward. *Yorkshire*

themselves with the company, and the top actors in their turn will be loth to perform in second-choice plays.

The responsibility for keeping Yorkshire Television in the forefront of Independent Television drama rests with the company's Head of Drama, Peter Willes, awarded the OBE last year for his services to television. Television pundits may sit and analyse all they wish, but the final test for any play is whether the audience have enjoyed it. Willes was once asked how he knows he is giving the public what it wants. His reply was that he had never forgotten Ivor Novello's comment: 'Luckily, the public likes what I like.'

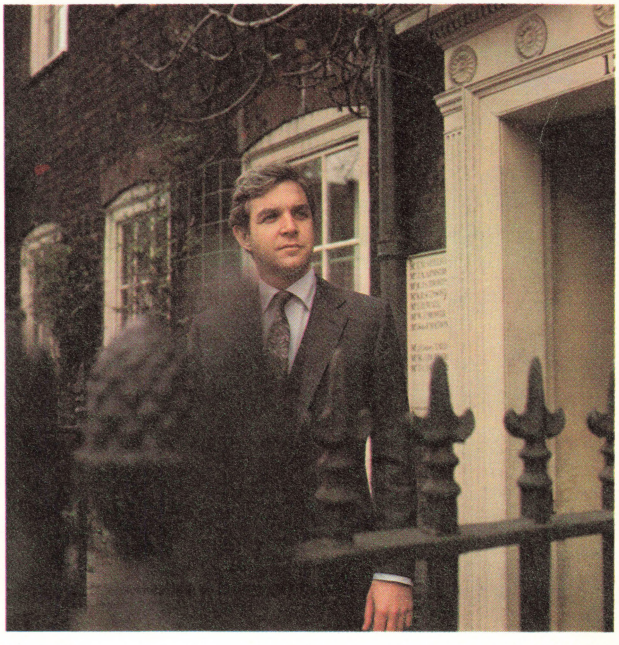
Willes sees himself simply as a storyteller, 'a modern-day equivalent of the wandering minstrel' – but a storyteller to an audience of millions. 'Sometimes, on a summer's evening,' he says, 'I hear through open doors and windows either a snatch of dialogue or a few bars of the theme music of a play for which I have been responsible. Instantly I feel a guest in their house.'

At the celebration of its first birthday three years ago, Yorkshire Television had already been recognized as a major contributor to ITV drama. Since then it has strengthened its position, and plans for the future could well give even greater achievements.

Only the best will do for Willes. He closed 1971 with a television coup – a play by Enid Bagnold, author of the stage classic *The Chalk Garden*, and he opened 1972 with *The Challengers*, a six-week series about politicians by Edmund Ward, acknowledged leader in the field of television writing. It was a brave step for, as all the television specialists were quick to point out, any attempt to dramatise politics had always been doomed to failure from the start. Yorkshire, with faith in itself and the quality of the production, proved the prophets wrong by transmitting the plays in a peak-hour slot, getting good reviews and, more importantly, gaining a large viewer-following for the fascinating insight into politics and politicians at work on a local level.

New ground was again broken when Yorkshire sent a film crew to the South of France for this year's trilogy *A Place in The Sun*, produced and directed by John Frankau and starring Moray Watson, French actress Odile Versois and TV newcomer Joseph Blatchley. The exercise paved the way for more location work, this time in Switzerland and Holland for the recent *The Main Chance*, Yorkshire's most successful drama series yet and starring former National Theatre actor John Stride. The series used the talents of its creators Edmund Ward and John Batt, himself a working solicitor, Ray Jenkins, and David Lees, writing only his second television script.

The Main Chance. John Stride as the ruthlessly successful solicitor David Main – won the Best Dramatic Series award at the Seventh Hollywood Festival of World Television in 1971. *Yorkshire*



In the meantime, Philip Mackie, award-winning writer of *The Caesars*, was shunning the dramatic glamour of top businessmen, professionals or even shop-floor success, and taking the narrow route between the two – middle-management, that insecure level of any industry where talent often counts for very little and success is gauged by an executive's neurotic tolerance level.

His seven-part series, *The Organization*, was more than a year in the making, during which time Yorkshire gathered together Donald Sinden, Anton Rodgers, Peter Egan, Bernard Hepton, Jill Melford and Elaine Taylor in a cast which Mackie himself described as 'superb'. The time, worry and sheer hard work paid off when the series was received with enthusiasm and became for many the highlight of the week's viewing.

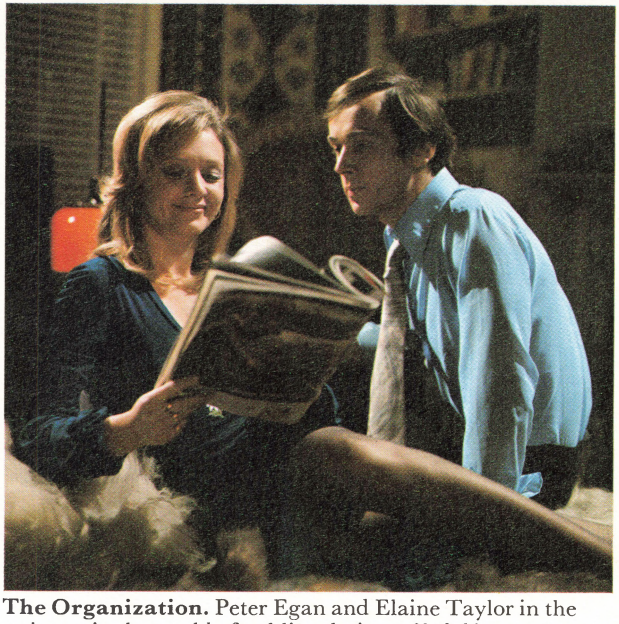
The first single-shot play of the year was *A Summer Story*, Jack Ronder's version of the eternal triangle starring Ian Hendry, Toby Robins and Jack Hedley. Phyllis Calvert had such a massive following with her earlier portrayals of the kindly and sympathetic problem page editor Kate Graham that Yorkshire elected to bring her back for another series produced by Pieter Rogers. Featured again was Penelope Keith in the role of Wenda Padbury, the aristocratic snob viewers took great delight in hating.

A second series returned by popular demand was *Justice*, starring Margaret Lockwood as lady lawyer Harriet Peterson.

Newcomer to the screen in 1972 was Executive Producer Peter Holman's twice-weekly serial of life in a Yorkshire village, proving that wherever a person lives, the grass always appears greener on the other side of the hill. For these stories, produced by David Goddard and written by Kevin Laffan, Yorkshire film on location in a Dales village and have also taken over a complete farm near Leeds.

If the mistaken impression is that an actor's life is an easy one, try keeping up with the schedule of this cast for just one week – two days in rehearsal, two days on location and two in the studios to produce an hour's drama, then it's off again with the same routine for the following week.

Yorkshire Television has a large studio complex in Leeds. Opened in 1968, it was the first station to be built specifically for the then future colour service. Housed in the Centre are Studios 3 and 4 whose size and facilities are capable of producing full-length plays and complete drama series.



The Organization. Peter Egan and Elaine Taylor in the series set in the world of public relations. *Yorkshire*

Throughout the year they have been working at peak capacity to fulfil schedules laid down by the programme planners. During 1972 they were responsible for more than six one-off plays and many more hours of series drama. Together their output

The Chinese Prime Minister. Judy Campbell and Alan Webb. *Yorkshire*

was some fifty-plus hours of television drama. The plays included a version of the stageplay *Dear Octopus*, starring Peter Barkworth, Lally Bowers, Hannah Gordon, Cyril Luckham, Anna Massey and Nora Swinburne; *When the Music Stops*, written by David Ambrose and starring Edward Fox, Donald Churchill and Mary Peach; *When the Wheel Turns*, a 'will he, won't he?' tale by John Whitewood and starring Michael Beint, Rosemary Leach and Michael Bates; and *Jo*, Ray Jenkins' heartwrenching story of a little boy in far from perfect surroundings, starring June Barry, Bryan Marshall and Robert Morris.

Television is a medium of immediacy to its millions of viewers, though the content of programmes is far from immediate in the minds of the men who produce it. A series may take a year, or even more, before an original idea finally comes to fruition on the screen. Programmes already in the planning, costing and casting stage for production in 1973 include Edmund Ward's thirteen-episode step into the realms of psychological adventure, when location filming will play an even bigger part than ever before; and Philip Mackie has again taken up his lively pen to give his view of marriage and 'conjugal rights' seventies style.

Kate. Phyllis Calvert portrays a kindly and sympathetic problem page editor. *Yorkshire*

One coup particularly satisfying to Peter Willes is his success in persuading world-famous dramatist and poet Christopher Fry to write a series on the Brontës, this extraordinary family who lived in Haworth, a small, bleak village not far from where Yorkshire Television now stands.

Another exciting outcome of negotiation and hard work is the company's plan to adapt Yorkshire novelist Winifred Holtby's well-known book *South Riding* to a television series – no mean task when the story lists some 200 characters in its pages.

So remember, when next settling down to 'a good play on the box', the time and patience it takes to produce this standard of drama.

Even as you watch, writers, designers and producers are working on the first stages of a drama which may not be complete until the next *ITV Yearbook* is published. But one thing you can be sure about, there will be no thought or effort spared to make your viewing enjoyable and worthwhile.

Justice. Margaret Lockwood starring as lady lawyer Harriet Peterson. *Yorkshire*

Light Entertainment

In an average week on Independent Television there may be up to 10½ hours of light entertainment: comedy, variety, contests and music designed to make people laugh or relax.

The production of successful programmes is no easy task, and this is nowhere more apparent than in the comedy series. Little can be done to make a programme funny if the scripts and situations created by the writer are not funny in the first place. For the writer, unfortunately, there are no golden rules. Perhaps the closer he sticks to real-life people in real-life situations the more chance he has of achieving success. Hence the popularity of series such as *On the Buses*, *Please Sir*, *The Lovers*, and *Nearest and Dearest*. Not all bus drivers or school teachers are like Stan Butler and Bernard Hedges but neither are these two fictional characters so divorced from real life and real people as to be totally unbelievable.

One form of light entertainment which has withstood the test of time and retained its popularity with viewers is the variety programme, a fast-moving mixture of comics, singers, dancers, sketches and glamorous settings. Colour television has added a new dimension to these essentially visual productions. For many years *Sunday Night at the London Palladium* was the most popular variety show on television; the popularity of its successor, *Saturday Variety* (ATV) which first appeared at the beginning of 1972, has been hardly less striking. The variety programme too gives us the big names of the entertainment world, stars whose appearances on the small screen may be infrequent but whose fame is sufficient to ensure large audiences.

Also deriving from the music hall tradition, but updating its humour to fit the contemporary social scene, is the comedy show featuring some of the best known 'funny men' in British show business like Benny Hill, Frankie Howerd, Les Dawson, Marty Feldman, Tommy Cooper. Most of these programmes have a similar format: sketches interspersed with singing or dancing routines, but relying basically on the comic genius of the show's 'star'. The increasing popularity of this type of programme can be gained from the fact that at the 1972 Montreux Festival of Light Entertainment both the top prize, the Golden Rose, and the comedy prize were won by ATV's *The Marty Feldman Comedy Machine*.

The television light entertainment programme relies heavily for its success and popularity on the professionalism of the people involved in it whether they be artists, producers or technicians. In one type of programme, however, the 'ordinary' viewer can become involved in the world of showbiz; it is this factor, coupled with the personalities of people like Hughie Green, Bob Monkhouse, Norman Vaughan or Nicholas Parsons, which accounts for much of the popularity of shows like *The Sky's the Limit*, *The Golden Shot* and *Sale of the Century*.

Because making people laugh or relax is not easy, the job of producing light entertainment programmes is one to be taken seriously. The performer in front of the camera may make it all look easy but his performance belies the anxiety of the men behind the cameras – the producer constantly searching for new ideas and new formats for his shows and the writer looking for new jokes and new situations. 'Flops' in light entertainment are probably more numerous than in any other category; but no one in television deliberately sets out to make a poor programme. Perhaps the real reason is that in light entertainment our tastes are not only so different but are constantly changing and that what entertained yesterday may no longer entertain today.

Doctor in Charge. *London Weekend*

Comedy and Comedy Series

Comedy shows and comedy series make up the bulk of Independent Television's light entertainment output.

Lollipop. Peggy Mount and Hugh Lloyd. *ATV*

The Benny Hill Show. SFTA awards in 1972 for best script and best light entertainment production. *Thames*

My Good Woman. Sylvia Syms and Leslie Crowther. *ATV*

His and Hers. Barbara Murray and Ronald Lewis. *Yorkshire*

On The Buses. Bob Grant, Reg Varney, Stephen Lewis. *London Weekend*

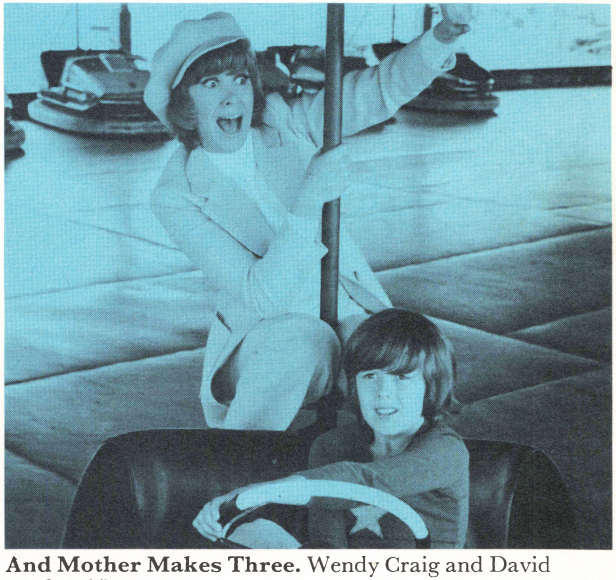
Bless This House. Sidney James, Diana Coupland, Sally Geeson and Robin Stewart. *Thames*

Love Thy Neighbour. Jack Smethurst and Rudolph Walker. *Thames*

Father, Dear Father. Natasha Pyne, Noel Dyson, H. G. Wells, Patrick Cargill, Ann Holloway. *Thames*

The Marty Feldman Comedy Machine. Won the Golden Rose and the comedy award at the 1972 Montreux Festival. *ATV*

The Comedians. Thirty-minute sessions of stand-up jokes. Charlie Williams. *Granada*



And Mother Makes Three. Wendy Craig and David Parfitt. *Thames*

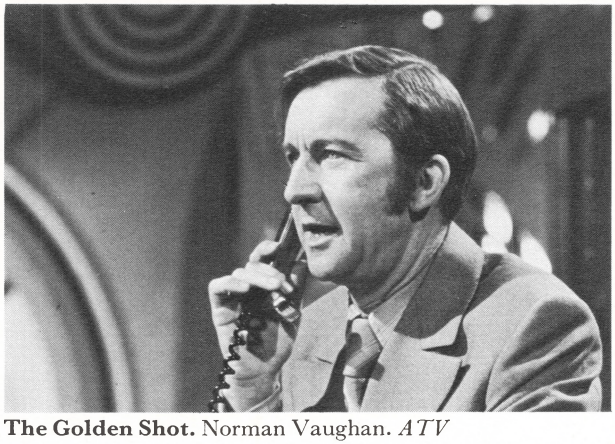
OTHER COMEDY SERIES INCLUDE: Albert *Yorkshire*; **Alcock & Gander** *Thames*; **Alexander the Greatest** *ATV*; **Doctor in Charge** *London Weekend*; **The Fenn Street Gang** *London Weekend*; **For the Love of Ada** *Thames*; **The Last of The Baskets** *Granada*; **Nearest and Dearest** *Granada*; **The Train Now Standing** *London Weekend*

Music, Contests, Personalities

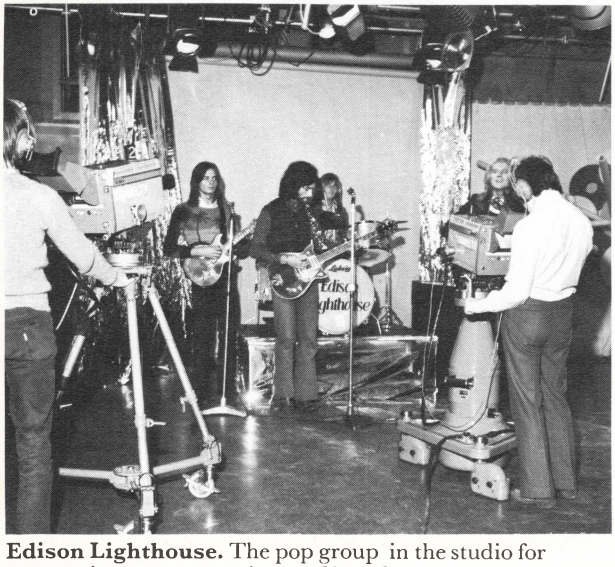
Quiz shows, talent contests, pop programmes, interviews with personalities and joke contests are just some of the programmes which add to ITV's varied output of light entertainment.

This Is Your Life. Hughie Green, Danny La Rue, Eamonn Andrews. *Thames*

Melody Inn. A Victorian musical entertainment starring Una McLean. *Grampian*



The Golden Shot. Norman Vaughan. *ATV*



Edison Lighthouse. The pop group in the studio for a magazine programme insert. *Channel*

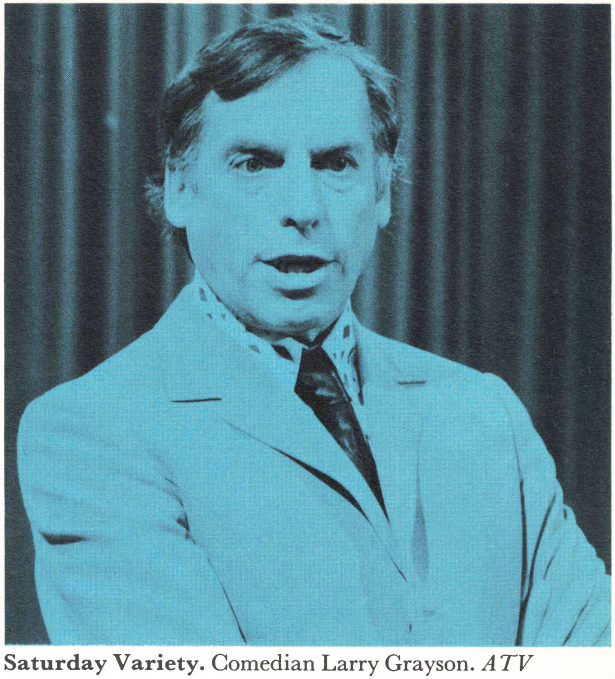
Sale of the Century. Compere Nicholas Parsons with hostesses Jennifer Cresswell and Carol Dilworth. *Anglia*

OTHER SERIES OF THIS TYPE INCLUDE: The Dave Cash Radio Programme Pop music and personalities *HTV*; **Dawes Explores** The lighter side of local life *Ulster*; **Jokers Wild** Joke-telling contest *Yorkshire*; **Mr and Mrs** Quiz for married couples *Border*, *Grampian*, *HTV*; **Opportunity Knocks** Talent Competition *Thames*; **University Challenge** Teams from Britain's universities race against each other and the clock to answer questions *Granada*; **Win a Word** Quiz *Grampian*.

Variety

Although the techniques of presentation have changed radically over the years the variety programme still remains basically what it has always been – a mixture of singing, dancing, comedy acts and guest personalities designed solely to entertain.

Who Do You Do? Freddie Starr and Peter Goodwright. *London Weekend*



Saturday Variety. Comedian Larry Grayson. *ATV*

The Max Bygraves Show. Max and his guest Nina. *Thames*

Sez Les. Guest star Shirley Bassey. *Yorkshire*

Tony Bennett at the Talk of the Town. *Thames*

Another Edward Woodward Hour. Margaret Lockwood, one of Edward Woodward's guests when he starred in his own hour of singing and comedy. *Thames*

The David Nixon Show. The master of magic demonstrates to his assistant Freddie 'Parrotface' Davies. *Thames*

Mike and Bernie. Mike and Bernie Winters. *Thames*

The Val Doonican Show. Val with guest Harry Secombe. *ATV*

Des. Des O'Connor with guest Petula Clark. *ATV*

Plus Tam. Tam White in a local series. *Scottish*

Making an ITV Spectacular

The viewer, relaxing in his armchair, seldom realizes how much imagination and hard work has been needed to provide him with a single hour's enjoyment. The following pages look behind the scenes of a major ITV spectacular, *The Tommy Steele Hour*, produced by London Weekend Television and presented in May 1972.

Rehearsal with dancers

It was a cold winter's day when Director/Producer David Bell flew in from North Africa to discover a message on his answering machine saying would he please ring Tommy Steele. They had never met, but Tommy said that he had been discussing with London Weekend Television the possibility of making a TV musical spectacular, his first for nine years, in the first three months of 1972. He had already talked to his co-writer, Eric Merriman, and a meeting was fixed for the next day between Tommy, Eric, David and the choreographer, Irving Davies.

Tommy had some very definite ideas on the style and content of the show and with his usual enthusiasm began to enact them for the production team. For the next three weeks these meetings continued and the show was written and rewritten and rewritten and ended up eventually to everyone's satisfaction. It was to be a family show relying a great deal on song and dance and also Tommy's considerable appeal to the youngsters in the family. As there were to be two advertisement breaks in the hour-long programme, the show fell easily into three parts. It started in an empty studio and gradually built to its full glamour, the audience and sets appearing as if by magic.

The first part of the show was, in fact, theatrical and included the first TV appearance of the title song from the Broadway musical *Applause*. Following this, Tommy went to his supposed dressing room and, while chatting to the audience, made up as Fagin. The idea was that he should choose his Oliver from the audience; and so as not to have a rehearsed child play the part there were several children in the audience, none of whom knew that Tommy would choose one of them suddenly to appear in the show.

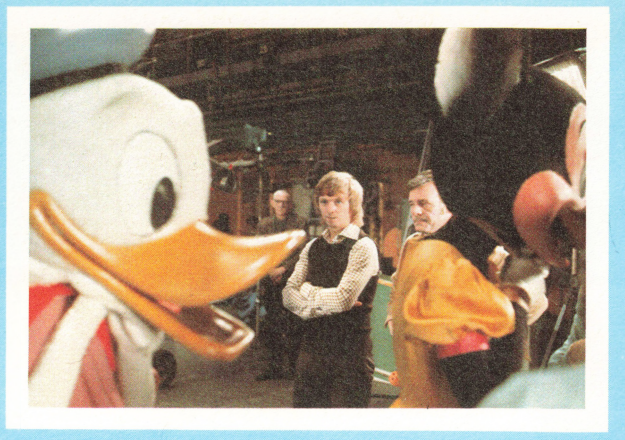
Viewers watch while Tommy makes himself up as Fagin

In the dance routine that followed the boy was changed into Oliver and made to do several tricks with the dancers. So that this scene ran smoothly on the night the dancers had rehearsed several times with other boys and had got well used to the necessary quick change. This scene ended part one of the show.

Part two was the fantasy section. Tommy had arranged with the Walt Disney studios in New York to have costumes of Mickey Mouse, Minnie Mouse, Donald Duck, Goofy, Pluto and the Seven Dwarfs flown over for the show. They were costumes seen on the characters who normally walk around Disneyland in California and were therefore life size. The idea was that they should be the normal cartoon size on the screen, so a process called chroma-key had to be used. This meant that Tommy was recorded singing and dancing on his own talking to himself and then afterwards that scene was played back and the characters, on a set three times that size, were laid over the top of the picture and fitted into the spaces. As all these characters exited Tommy found on the floor a pair of tap shoes, which magically began to tap; in fantasy terms Tommy understood what they said, which was that they were very lonely because no-one uses tap shoes any more. Tommy, therefore, put them on and to cheer the shoes up went off to use them in various dance sequences.

Part three of the show was an 'in concert' performance. As Tommy had been over to Hollywood making films he had not been making records for a few years. He didn't want to just sing a selection of his hits, so this section had to break new musical ground for him. Also in this part, as it had up to now been a

A young member of the audience is chosen as Oliver



Life-size Walt Disney characters are reduced by the chroma-key process to appear tiny in relation to Tommy

one-man show apart from singers and dancers, it was felt it might be a good idea to send up the guest spot idea; so Tommy, in show biz clichés, introduced a mate of his who turned out to be himself. They were amusingly sycophantic to each other and ended up singing a 'revived 45' which both of them agreed to be in.

From the initial meeting until the last bit of editing had been completed had taken nearly three months and included one week routining of the music with the musical associate Richard Holmes, three weeks dance rehearsals, orchestral pre-recordings, and a total of five days studio time which, of course, included completing the sets.

Tommy enjoyed making the show very much; it was the fourth highest viewing figure in the month it was shown and in fact was the most-watched television show on the weekend of its transmission.

Tommy Steele presents a new song.

Education on Independent Television

for all ages . . . in each ITV area

Pre-School Programmes

Educational programmes for young children viewing at home are produced in ITV's own studios.

Regular School Programmes Series

About 26 series a year for schools and colleges *plus* local and part-networked series.

Nine hours a week or more in term time.

ITV school programmes are intended for children in a classroom with a teacher, to assist or motivate learning; they are only *one* factor in a complex which varies according to teacher and class. They are planned, written, produced and presented by teams which include members with teaching experience.

The age-range extends from 4-year-old infants to sixth formers and further education. About 24,000 schools view some television (72% of all primary schools, 73% of all secondary schools). The service is free except for supporting publications.

Regular Adult Education Series

About 40 new series a year *and* many programmes in the general output which have educational value (serious or informative programmes are about one-third of ITV's output).

Adult education series are planned in consultation with appropriate educational bodies to help viewers towards a progressive mastering or understanding of some skill or body of knowledge.

Programmes are intended mainly for families at home, specialist or minority groups, and classes or groups at residential or weekend centres.

They aim to enable viewers to develop leisure interests, sports or domestic skills (e.g. music, tennis, cookery); to encourage a fuller appreciation of the arts (e.g. ballet, literature), or understanding of life in modern society (e.g. recent history, child development, trade unions); or to provide updating of professional knowledge (e.g. for doctors, farmers, teachers).

Production Companies

The main networked programmes are produced by ATV, GRANADA, THAMES, YORKSHIRE and LONDON WEEKEND TELEVISION (adult education only). Regional companies may vary the pattern or add local programmes, some of which may later be partly or fully networked.

Liaison

The Education Officers of the programme companies visit schools, channel advice to producers, evaluate the response to programmes, supply publications and information to schools, and take part in initial and in-service training courses for teachers. Regular reports are obtained from teachers. Through its *Schoolteacher Fellowship Scheme* the IBA is in touch with universities carrying out basic research, and arranges the secondment of teachers to study ETV.

Educational Advice

Programme plans for education must be recommended by IBA's *Schools Committee* or *Adult Education Committee*, which are responsible to the Authority's *Educational Advisory Council*. There are in addition a number of committees advising the producing companies. Company plans are co-ordinated by the *Network Educational Sub-Committee*, which with the IBA liaises with the BBC to avoid overlaps or clashes of schedules.

Publications

About 1½ million copies of wallcharts, books and booklets, free and on sale to schools and colleges, are printed each year; advance information and timetables are available to teachers. Most adult education series are supported by or linked to publications, obtainable from ITP (Independent Television Publications Ltd) or from booksellers.

SAINSBURY'S

School Programmes

During the school year 1972–73, 600 ITV programmes for schools in forty-four different series will be transmitted, covering all age ranges between 4 and 18. The IBA requires each programme company to present a minimum of nine hours of school broadcasts weekly in the academic year. The whole education service, apart from the cost of booklets, is free to schools and colleges.

The age span of compulsory education in Britain is this year being extended at both ends: the school leaving age is being raised formally from 15 to 16, and already in many local education authorities' areas there is a growing trend to admit under 5s into full or part-time infant classes.

Independent Television has contributed to the growing interest in pre-school education with the experimental screenings of *Sesame Street* and the networked provision for the first time in 1972 of several pre-school series. The controversy about *Sesame Street* was a useful one and also served to draw attention to the children's and school television programmes that have already been running for fifteen years but which are unseen by most of the public who work during the day.

At the other end of the age-range, programmes for the school leaver are not new either. For years producers have been uneasily aware of two conflicting pulls: the service must basically support the teacher, yet to the extent that the pupils identify the programmes with authority they may reject them. The neutral position adopted in consequence has not been without critics. But there is a much more practical difficulty about the broadcast provision at this level. Her Majesty's Inspectorate have acknowledged the value for 'covert' in-service training of teachers which these pupil-directed programmes have. The 'integrated' course, an increasingly common feature of the curriculum for the last two years, often leads to teachers teaching outside their speciality or covering a wide range of studies on a general course. Relevant television help is available, *if only* the television sets (or VTRs) are available, the timetables flexible enough to allow class and programme to come together, the teachers sufficiently experienced in using television and not discouraged by the difficulties.

Planning School Programmes

The output of ITV school programmes, like the general output, is plural and regional. Plural, in that the main networked school programmes are produced not only in London, but also in Birmingham, Leeds and Manchester. Regional, in that varied additions to the networked core are encouraged. Local production also occurs in the smaller companies, most often in Scottish TV and in Grampian, and these programmes sometimes have a wider showing.

The task of planning school programmes is not made easy by the highly decentralized nature of Britain's education system. In the final analysis, the head teacher of a school determines his own curriculum. A multiplicity of boards all produce different syllabuses. In practice, work in schools is much more uniform than this would suggest, and a more serious problem is posed by the variations in timetables and the different policies of LEAs over the provision and maintenance of television receivers. A further question for school broadcasters is how far to support or lead a progressive vanguard, and how far to cater for the needs of the majority holding a middle-of-the-road position where curriculum and method are concerned.

Companies which regularly produce school programmes are advised by committees composed or representative of teachers, lecturers and other interests in education. The IBA receives advice from its Educational Advisory Council and its two committees, the Adult Education Committee and the

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Seeing and Doing. Pond life. *Thames*

Schools Committee, before programmes are transmitted. The two committees help the IBA in the formulation of policy and the scrutiny of the programmes. Formal and informal contact is maintained with the Department of Education and Science, the Schools Council, the National Council for Educational Technology and the National Committee for Audio-Visual Aids in Education.

How are Teachers Involved?
Teachers are concerned with television for schools as members of advisory committees, as specialist advisers called in on particular series, as participants in conferences or courses making known a collective viewpoint, and as reporters from the classroom.

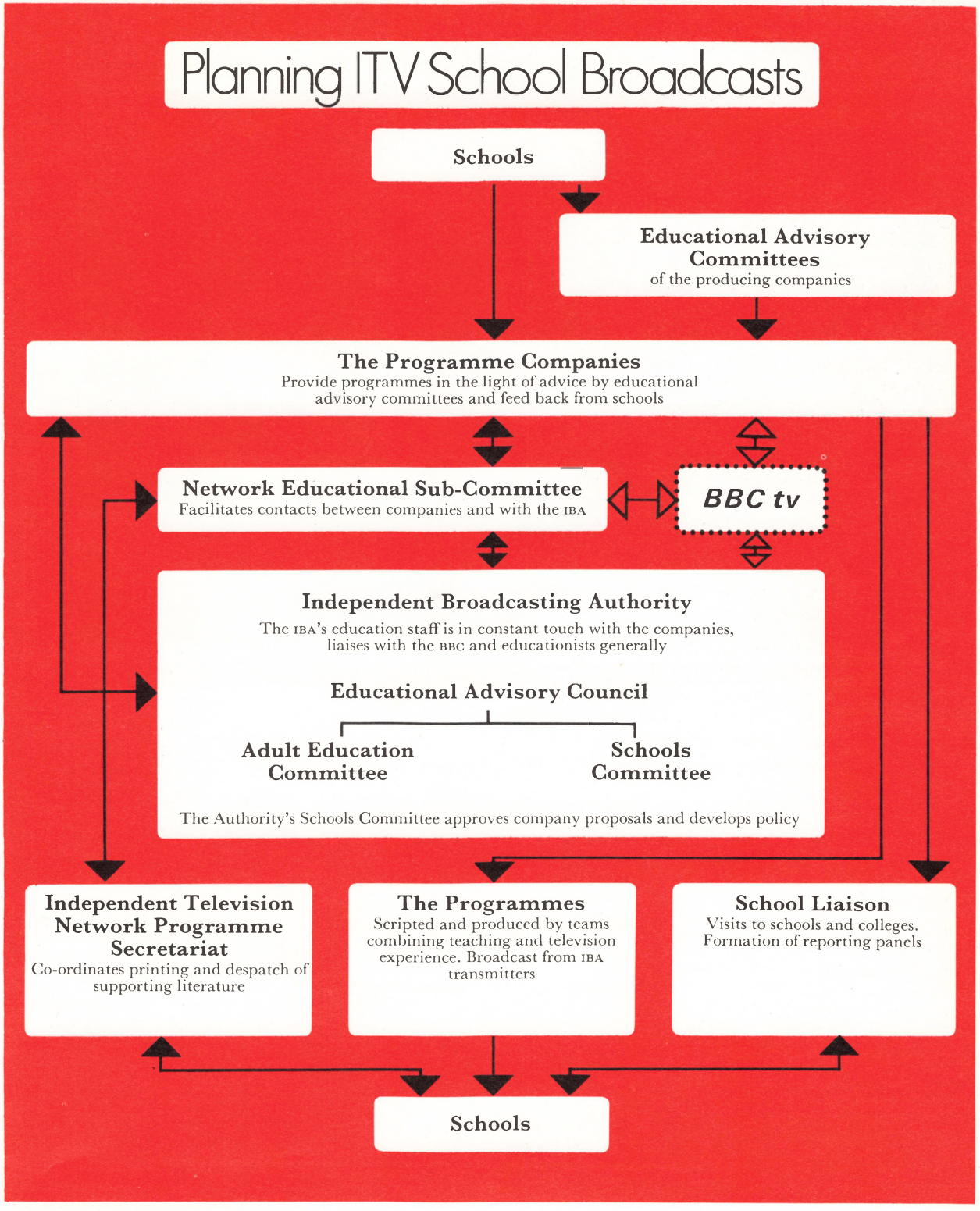
It is less easy to generalize about the staff in ITV's varied system. Most education officers have teaching experience. Programme directors are not, however, chosen on the basis of teaching experience and here ITV differs from the BBC's general practice. Education officers tend to work with directors who have experience in other fields of television. Writers and presenters are chosen as the best for the job in hand: they may or may not be teachers or have teaching experience. But one may be sure that the outcome on the screen has been vetted at some stage by someone with teaching experience.

Schoolteacher Fellowship Scheme
Teachers and lecturers with some experience in the use of broadcast or closed-circuit television are eligible for Fellowships tenable for up to a year at a British university. The aims of the scheme are to provide a growing number of teachers with an insight into the processes of school television, to give their colleagues and schools the subsequent benefit of this experience, and to provide Independent Television with depth studies of aspects of this service and the use made of it. Originally Fellowships were of the term duration, but more recently year-long secondments have been recognized as useful. The report of last year's Fellow working from the Centre for Television Research at the University of Leeds, Graeme Kemelfield, offered a bridge between the basic experimental research possible at universities and the day to day working evaluation of programmes which guides producers. Another report, by Edwin Whiteley on 'what teachers want from television', was of value coming from a former head of school television in a programme company. Further information and application forms can be obtained from the Research Officer, IBA,70 Brompton Road, London SW3 1EY.

Publications
About 200 separate publications, free and on sale to schools and colleges, are produced in a year with a total print order of about 1½ million. Co-ordination and distribution of educational publications is undertaken by the Independent Television Network Programme Secretariat, Knighton House, 52–66 Mortimer Street, London W1N 8AN.

ITV and BBC
In the area of school broadcasting, there is continual contact, consultation and co-operation between the BBC and ITV both in the programme and time-table planning and in contributions to initial and in-service training courses. The IBA and the companies, the BBC and its School Broadcasting Council are at present co-operating in a nationwide project intended to show what can be achieved when a planned approach to curricular goals deliberately includes broadcasting and is not frustrated by lack of equipment. In conjunction with LEAs, which have provided extra funds and equipment, some eighty schools have been selected as model case studies. Their experience and reactions to the project will be locally assessed and recorded, and later incorporated in a national report.

To measure audiences for particular series, the BBC conducts an annual survey on behalf of both organizations, with the IBA contributing its share of the cost.


Planning ITV School Broadcasts
Schools
Educational Advisory Committees
of the producing companies
The Programme Companies
Provide programmes in the light of advice by educational advisory committees and feed back from schools
Network Educational Sub-Committee
Facilitates contacts between companies and with the IBA
BBC tv
Independent Broadcasting Authority
The IBA's education staff is in constant touch with the companies, liaises with the BBC and educationists generally
Educational Advisory Council
Adult Education Committee
Schools Committee
The Authority's Schools Committee approves company proposals and develops policy
Independent Television Network Programme Secretariat
Co-ordinates printing and despatch of supporting literature
The Programmes
Scripted and produced by teams combining teaching and television experience. Broadcast from IBA transmitters
School Liaison
Visits to schools and colleges. Formation of reporting panels
Schools

Secondary School Series

This is Life. A social studies series. *Thames*

Secondary School Series 1972-73

(N) Network; (P) Part Network; (L) Local. Duration of individual programmes shown in minutes.

Believe It or Not *Religious education. Age 13–15.* ATV 20 mins. Mon. 11.32, Tue. 10.07, spring (P)

Le Butin de Colombert *French. Age about 14.* THAMES 20 mins. Mon. 2.00, Fri. 10.32, spring (L)

Les Francais Chez Vous *French. Age 14 plus.* CHANNEL 15 mins. Tue. 11.45, Wed. 11.40, all year (L)

Challenge *Science. Age 14 plus.* THAMES 20 mins. Mon. 2.00, Fri. 10.32, autumn (L)

Drama *Special production of John Whiting's "Marching Song". Age 14 plus.* THAMES 25 mins. Mon. 10.08, Wed. 11.40, spring (N)

Images *Visual arts. Age 14 plus.* THAMES 20 mins. Mon. 10.08, Wed. 11.40, spring (N)

This is Life *Social studies. Age 14 plus.* THAMES 20 mins. Mon. 2.00, Fri. 10.32, summer (L)

Flashback *Social and economic history since 1900. Age 14–16.* GRANADA 20 mins. Thur. 11.00, Fri. 09.50, autumn (N)

People Work Here *Integrated studies. Age 14–16.* YORKSHIRE 20 mins. Thur. 12.02, Fri. 10.32, all year (L)

Time to Think *Integrated studies. Age 14–16.* SCOTTISH 20 mins. Thur. 10.35, Fri. 12.02, spring (L)

You and the World *Social studies. Age 14–16.* THAMES 20 mins. Mon. 10.08, Wed. 11.40, summer (N)

The Communicators *Social studies/screen education. Age 15–18.* ATV 25 mins. Mon. 11.32, Tue. 10.07, autumn (N)

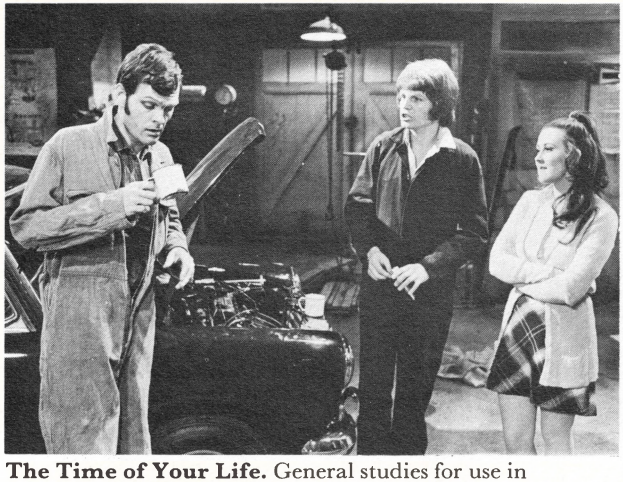
Evidence *General studies. Age 15–18.* THAMES 25 mins. Mon. 10.08, Wed. 11.40, autumn (N)

The Facts Are These *Social and health education. Age 15–18.* GRANADA 20 mins. Thur. 11.00, Fri. 09.50, spring (N)

The Messengers *Television (On Camera) spring; and English (Writer's Gallery) summer. Age 15–18.* GRANADA 20 mins. Tue. 11.45, Wed. 10.15 (N)

The Time of Your Life *General studies, for use in technical and further education colleges. Age 15–18.* ATV 25 mins. Thur. 09.42, Fri. 11.45, autumn and spring (N)

The school year covered in the lists in this chapter is of three terms: Autumn 1972, Spring and Summer 1973. The days and times given of networked series (N) are those common to the majority of ITV regions; there are local variations.



The Time of Your Life. General studies for use in technical and further education colleges. *ATV*

You and the World. The workings of a juvenile court depicted in the social studies series. *Thames*

The Messengers. How a television documentary is made. *Granada*

Middle School Series

Meeting Our Needs. A programme on communication in the integrated studies series. *Yorkshire*

Middle School Series

(N) Network; (P) Part Network; (L) Local. Duration of individual programmes shown in minutes.

You're Telling Me *Oral English. Age 9–11.* ATV 15 mins. Mon. 11.15, Fri. 10.15, spring (N)

How We Used to Live *Social history, mid–19th century. Age 9–12.* YORKSHIRE 20 mins. Wed. 09.43, Thur. 11.40, all year (N)

Let's Go Out *Environmental studies. Age 9–12.* THAMES 18 mins. Fortnightly. Tue. 09.47, Wed. 11.20, spring (N)

A Place to Live *Natural history. Age 9–12.* GRANADA 15 mins. Mon. 11.15, Fri. 10.15, summer (N)

Song and Story *Songs and their background. Age 9–12.* THAMES 18 mins. Tue. 09.47, Wed. 11.20, summer (N)

The World Around Us *Science. Age 9–12.* THAMES 18 mins. Fortnightly. Tue. 09.47, Wed. 11.20, autumn and spring (N)

Writer's Workshop *English. Age 9–12.* THAMES 18 mins. Fortnightly. Tue. 09.47, Wed. 11.20, autumn (N)

Let's Make It *Creative craftwork. Age 10–12.* GRAMPIAN 20 mins. Tue. 11.45, Wed. 2.25, autumn (L)

Our Future *Science and general interest. Age 10–12.* GRAMPIAN 20 mins. Thur. 11.00, Fri. 2.00, summer (L)

Our Police *General interest. Age 10–12.* GRAMPIAN 20 mins. In South-west England and Channel Islands, Mon. 2.00, summer (L)

See For Yourself *Science. Age 10–12.* SCOTTISH 18 mins. Mon. 11.34, Tue. 10.09, autumn (L)

Hwb I Greu *Creative writing in Welsh. Age 10–13.* HTV 20 mins. Tue. 10.07, Fri. 09.50, autumn (L)

Let's Look at Ulster *Environmental studies. Age 10–13.* ULSTER 20 mins. Mon. 11.32, Tue. 2.17, spring (L)

Living and Growing *Sex and health education. Age 10–13.* GRAMPIAN 18 mins. Mon. 11.32, Tue. 2.17, spring (P)

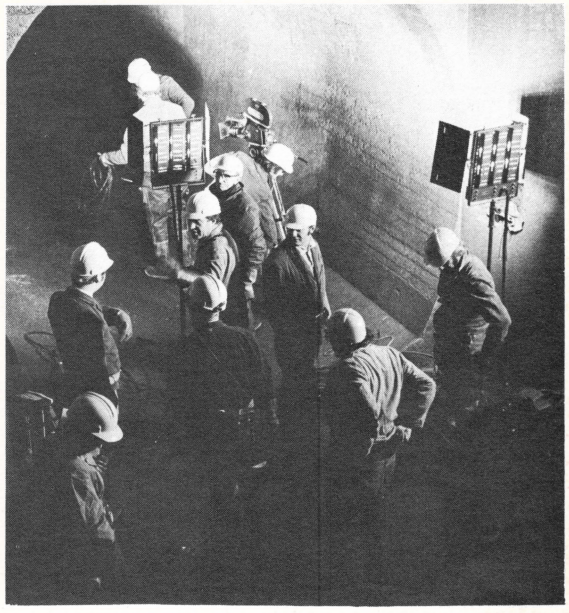
Meeting Our Needs *Integrated studies Age 10–13.* YORKSHIRE 18 mins. Mon. 09.48, Fri. 11.13, all year (N)

Neighbours *Social studies/geography. Age 10–13.* GRANADA 20 mins. Thur. 11.00, Fri. 09.50, summer (P)

The Living Body *Human biology. Age 12–14.* GRANADA 15 mins. Tue. 11.45, Wed. 10.15, autumn (N)

Rules, Rules, Rules *Integrated studies. Age 12–14.* ATV 15 mins. In two parts weekly (1) Mon. 11.49, Tue. 10.24 (2) Thur. 09.42, Fri. 11.45, summer (N)

The Living Body. A series on human biology. *Granada*

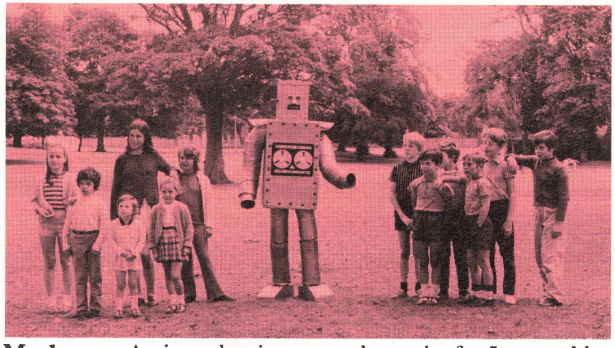


The Protectors. Sewage disposal was one of the topics covered in this series to supplement work in social and environmental studies. *Thames*

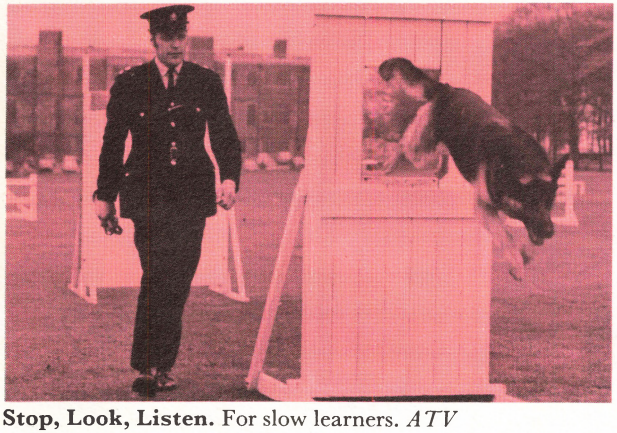
Let's Look At Ulster. An environmental study series: visiting a brickworks. *Ulster*

Primary School Series

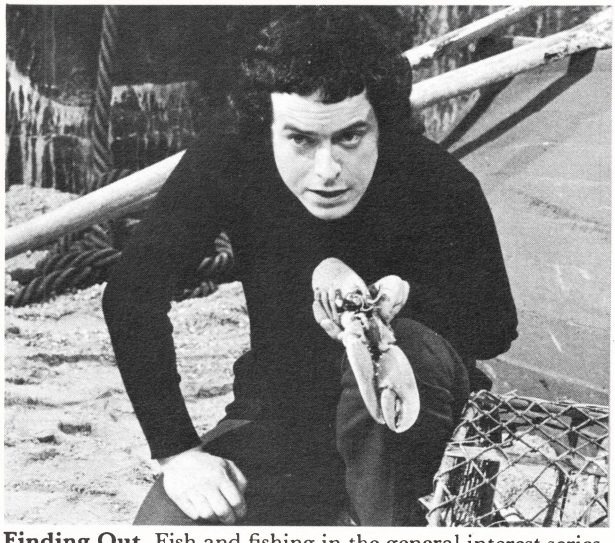
My World. A series to stimulate imagination and interest. *Yorkshire*



Mathman. An introduction to mathematics for 5-year-olds based upon work carried out by the Nuffield Foundation. *Grampian*



Stop, Look, Listen. For slow learners. *ATV*



Finding Out. Fish and fishing in the general interest series. *Thames*

Primary School Series

(N) Network; (L) Local. Duration of individual programmes shown in minutes.

It's Fun to Read *Introduction to reading. Age 4–6 beginners.* GRANADA 8 mins. Tue. 11.35, Wed. 10.05, all year (N)

My World *Stories, to stimulate imagination and interest in books. Age 4–6.* YORKSHIRE 11 mins. Mon. 11.00, Thur. 10.19, all year (N)

My World *Real life, specially made films. Age 4–6.* YORKSHIRE 11 mins. Wed. 09.30, Fri. 11.00, all year (N)

Seeing and Doing *Miscellany. Age about 6.* THAMES 15 mins. Tue. 09.30, Thur. 11.22, all year (N)

The Magic of Music *Nursery rhymes, folksongs, music-making. Age 6–7.* GRANADA 15 mins. Mon. 11.15, Fri. 10.15, autumn (N)

Finding Out *General interest. Age 7–8.* THAMES 15 mins. Mon. 09.30, Wed. 11.00, all year (N)

Stop, Look, Listen *For slow learners. Age 7–9.* ATV 10 mins. Thur. 09.30, Fri. 11.33, all year (N)

Figure It Out *Mathematics. Age 7–9.* ATV 15 mins. Tue. 11.00, Fri. 09.30, all year (N)

High, Wide and Deep *Environmental studies. Age 8–10.* ATV 15 mins. Mon. 11.32, Tue. 10.07, summer (N)

Picture Box *Creative stimulus. Age 8–11.* GRANADA 15 mins. Tue. 11.18, Thur. 10.00, all year (N)

Country Visit *Environmental studies/The countryside for urban children. Age 8–11.* SOUTHERN 10 mins. Mon. 2.00, Fri. 10.32, spring (L)

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Department of Education and Science

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J Lavelle
Headmaster, Littleworth County Secondary School, Barnsley, representing Yorkshire Television's Committee
M Newrick
Assistant Secretary, Education Committee, National Union of Teachers, representing Thames' Committee

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IBA Head of Educational Programme Services
Brian Groombridge, MA

IBA Education Officers
Peter M Lewis, MA, **Max Airey,** MA

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Lancashire: **Miss J Wadsworth,** Education Officer, Granada Television Ltd, Manchester M60 9EA
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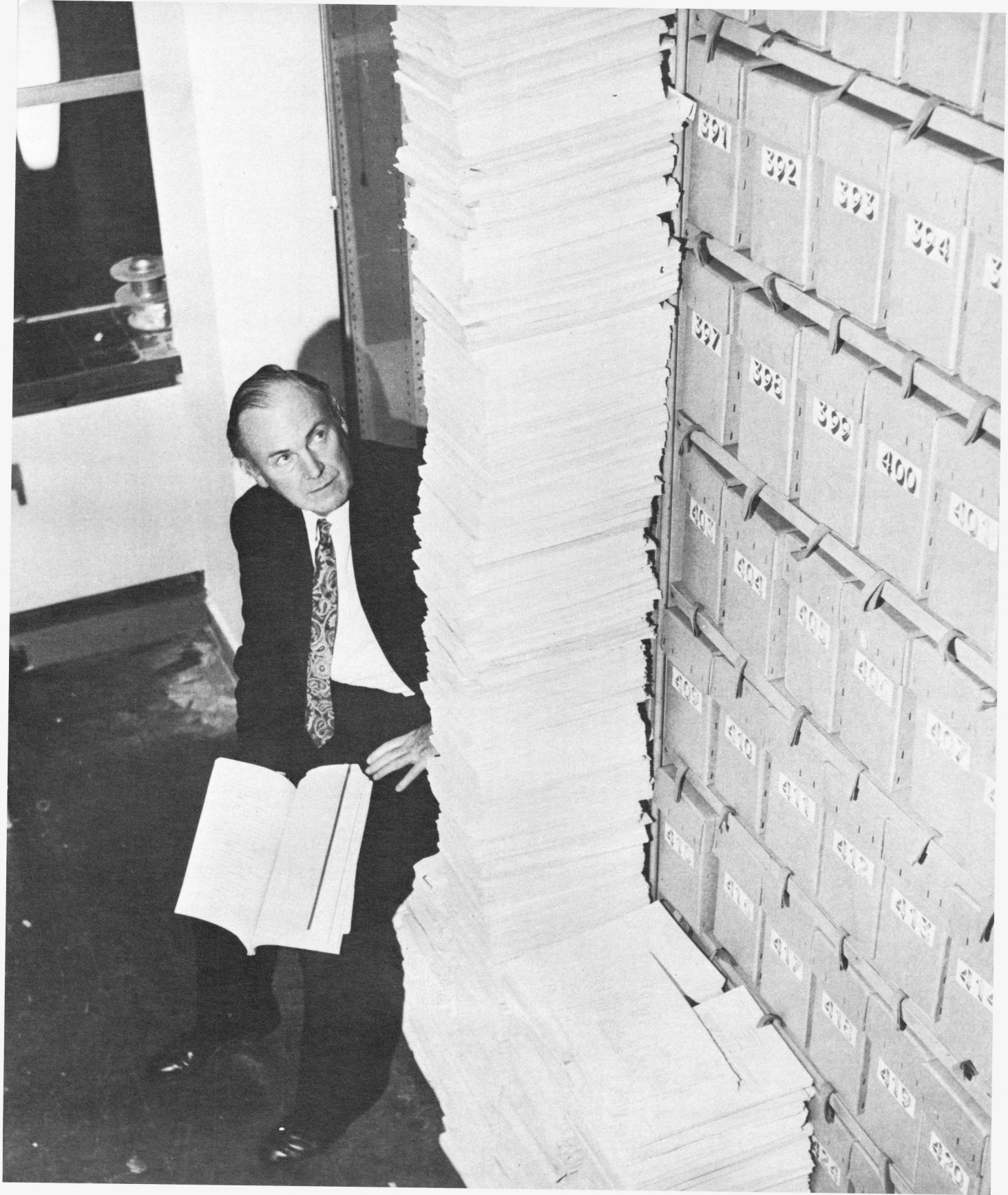
INDEPENDENT TELEVISION NETWORK PROGRAMME SECRETARIAT *Education Secretary:* **D Fox,** MBE, 52–66 Mortimer Street, London W1N 8AN. *Tel:* 01–636 6866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Adult Education

There is seemingly endless debate about the influence which television as a whole has upon society. Conclusive evidence continues to elude the social researchers. However, most of us seem to agree that watching television cannot fail to enlarge our experience and in some respects widen our horizons, although there are some who think that looking at television dulls rather than enlivens the senses and is apt to induce a dangerous mood of passivity.

Be that as it may, more and more people are using some leisure hours to make themselves more knowledgeable, more skilful and more imaginative. People in their millions enrol for evening classes, subscribe to correspondence courses and to part publications. Many others would do so but find that the circumstances of family life get in the way. This is where the adult education series on television can be so useful, for they offer people a chance to learn systematically without leaving their homes and without cutting themselves off from other members of the family. British broadcasting on all channels caters for viewers and listeners who have a positive urge to acquire new information or learn new skills. In planning these courses, Independent Television seeks the advice of specialists in the education of adults, who help to decide what these special series should be about and how the subjects should be treated. It also consults fully with the BBC in order, so far as possible, to avoid wasteful overlaps.

The series are to be found on ITV in the afternoons, evenings, and at weekends, especially Saturday mornings, for about three hours a week throughout the year. The pattern varies from area to area, but everywhere the intention is to provide viewers with opportunities to benefit in some depth from watching television. Millions naturally use television for entertainment; but many also appreciate the skill and artifice which go into making programmes deliberately intended to give the great satisfaction of knowing more, of quenching curiosity, of being stimulated to action.

The extension of broadcasting hours has provided a new context for the development of adult education. Meanwhile current programmes and others planned illustrate the range. It is hoped they cater for the interests of the audience and, in some measure, the needs of the time. We all need, for example, some understanding of our past and future. Hence the continuation of *All Our Yesterdays*, which is a popular programme but is guided by Professor Asa Briggs and whose presenter, Brian Inglis, is also a professional historian; hence also the forthcoming science series, *Exploring Minds*. Nobody disputes that we need international understanding. *Children to Children*, a co-production in which thirteen different countries look at the world that faces its future citizens, could help that understanding. There is a surge of popular interest in making more varied, more active, and creative use of leisure time, to which different companies respond with, among others, series on cookery, music, golf, photography, and other arts. There are plans to provide information about personal health and the Health Service, as well as series to help farmers, teachers and other professionals. Many series will be reinforced by books, wall charts, and other publications.

The task of applying limited air time to such objectives is clearly not easy. The Authority and the companies who actually make the programmes are greatly helped in it by Professor Arthur Jones (who recently succeeded Mr Werner Burmeister as Chairman) and his experienced colleagues on the IBA's Adult Education Committee and by the committees which advise the companies.

All Our Yesterdays. Brian Inglis with a mountain of scripts from one of ITV's longest-running series. *Granada*

IBA Adult Education Committee

Prof H A Jones (*Chairman*)
Vaughan Professor of Adult Education at the University of Leicester

J Brown
Principal, Stepney Adult Education Institute, London

T A Q Griffiths
Warden of Devon Further Education Centre, Dartington Hall

F Herron
Lecturer, Department of Social and Economic Research, University of Glasgow

F Hooper
Lecturer in English and Liberal Studies, Fulton Technical College, Bristol

I Hughes
Warden, Coleg Harlech

K Jackson
Senior Lecturer, Institute of Extension Studies, University of Liverpool

K Jones, JP, FRSA, FFTC
Warden of the Debden Community Association, Loughton

A Kingsbury, BSC(ECON)
Principal, Wansfell College, Epping

Mrs P M Leslie, BA
Principal, Richmond Institute of Adult Education

Miss E M McCullough
Workers' Educational Association

Mrs L Moreland
Joint National Organiser, National Housewives Register

Mrs A Williams, BA
Teacher. Also Governor of Cassio College of Further Education, Watford

Assessors:

E K Ashworth
Senior Inspector, Ministry of Education, Northern Ireland

E F Thomkins
HMI, Scottish Education Department

R A Richardson, ARCA
Chief Inspector, Department of Education and Science

Some Adult Education Series 1972–1973

Collecting

Collecting on a Shoestring. Second series on collecting for fun. 13 programmes. *London Weekend*

***Looking At . . .** Second series on choosing antiques to live with. 6 programmes. *Thames*

Consumer Education

At Your Service. 13 programmes on how to understand and use the National Health Service. *Granada*

***Getting Your Money's Worth.** 6 programmes in co-operation with the Council of Industrial Design. *ATV*

Cookery

***Cooking Without Tears.** André Villon shows how to buy, store, prepare and serve food economically and appetisingly. 7 programmes. *Thames*

***Farmhouse Kitchen.** Old-fashioned domestic skills. Third series of 13 programmes. *Yorkshire*

***Foreign Flavour.** 7 programmes on cooking interesting dishes from abroad. *ATV*

***Katie Stewart Cooks.** Fourth series of 13 practical programmes. *Grampian*

Do-It-Yourself

***Jobs Around the House.** A new series with Mike Smith. *Yorkshire*

Farming

Farm Progress. Weekly programmes on new developments and new enterprises. *Southern*

Golf

***You and Your Golf.** Second series, with John Jacobs introducing international players. 13 programmes. *Yorkshire*

History

***All Our Yesterdays.** Modern history. *Granada*

The Splendour Falls. Castles in Wales, a history of fortification. 6 programmes. *HTV*

International Understanding

Children to Children. Films contributed, through Inter-Nation Television Trust Ltd, by 13 different countries. *Thames*

Motoring

Drive-In. Further programmes for the family motorist. *Thames*

Music

***The Piano Can Be Fun.** 13 programmes in which Harry Junkin and Cyril Ornadel show how to play the piano. *ATV*

National Trust

***A Place in the Country.** Series on National Trust properties, Chartwell, Knole, Claydon, etc. 13 programmes. *Thames*

Photography

***Take Better Photographs.** 7 programmes for the amateur. *ATV*

Retirement

***Enjoy Your Retirement.** 6 programmes for the retired and the just-about-to-retire. *ATV*

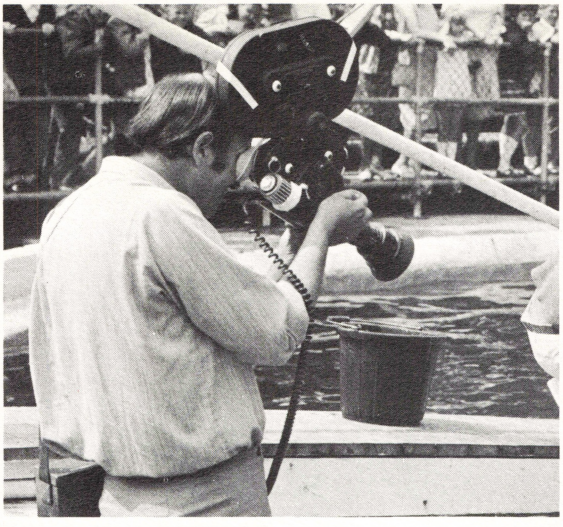
Science

The Exploring Mind. 13 programmes on great discoveries in the sciences, from Aristotle to Einstein and beyond. *London Weekend*

Sociology

Community Living. Sociological series of 6 programmes for the general viewer. *HTV*

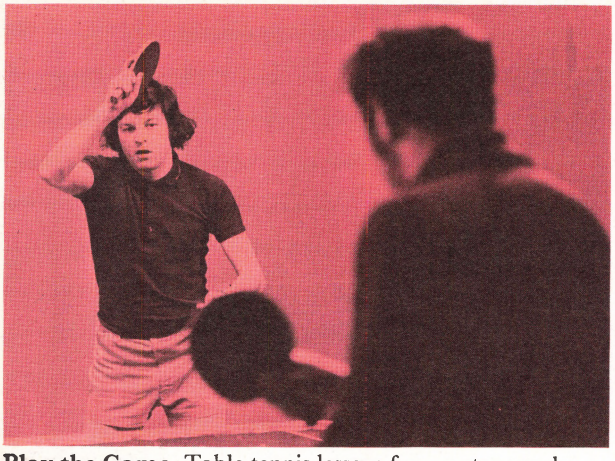
**Support literature*



Take a Cine Camera. *ATV*

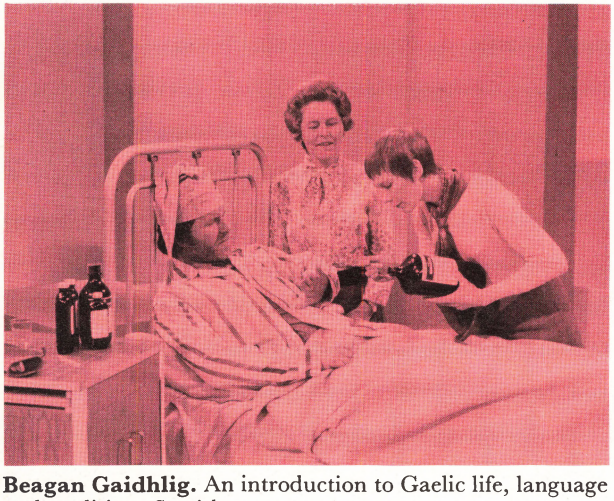
Drive-In. Shaw Taylor introduces the family magazine programme for the motorist. *Thames*

Cooking Without Tears. André Villon shows how to buy, store, prepare and serve food economically. *Thames*



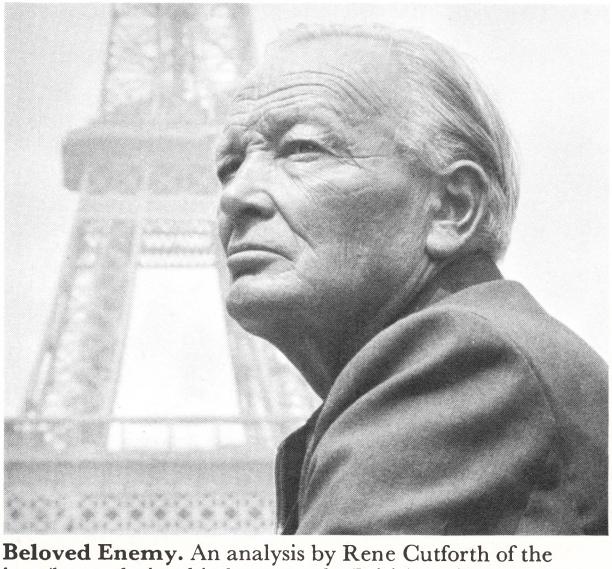
Play the Game. Table tennis lessons from a star coach. *Granada*

Cover to Cover. Edna O'Brien in the series presented by Bryan Magee on new paperbacks. *London Weekend*



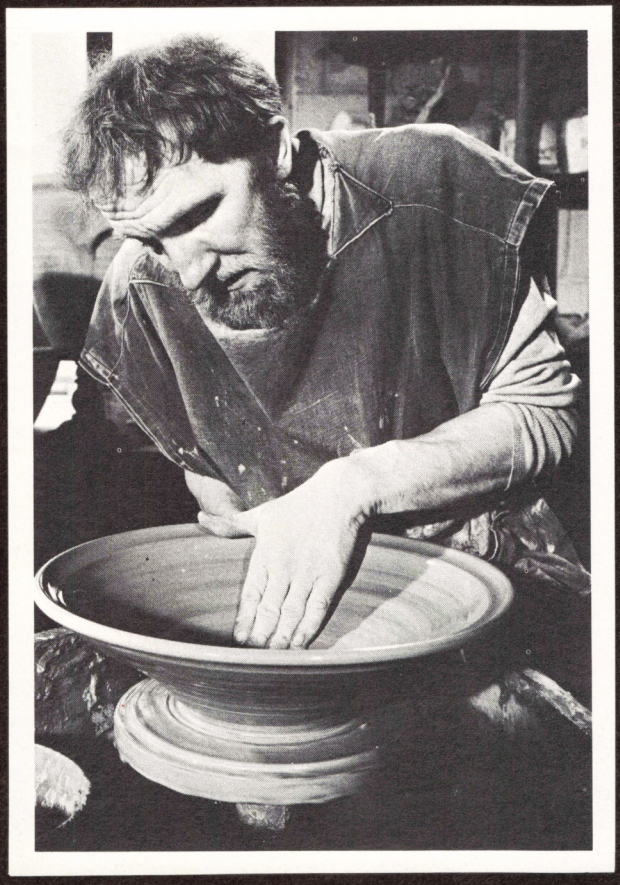
Beagan Gaidhlig. An introduction to Gaelic life, language and tradition. *Scottish*

Collecting on a Shoestring. Huw Thomas, former ITN newscaster, is chairman of the new series. *London Weekend*



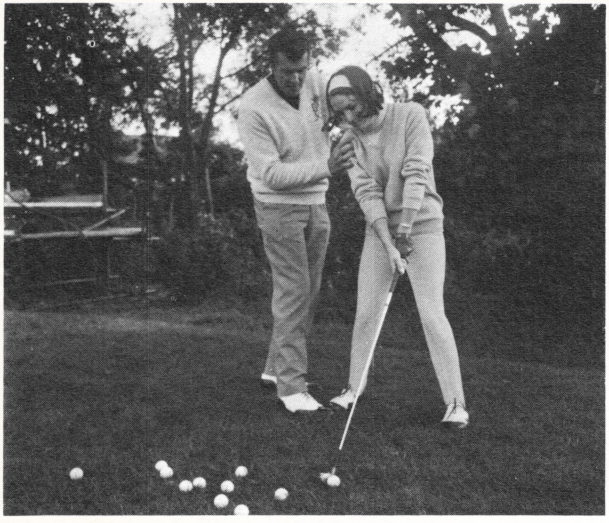
Beloved Enemy. An analysis by Rene Cutforth of the love/hate relationship between the British and the French. *Southern*

Music in the Round. Neville Marriner and Alan Loveday with the Academy of St Martin-in-the-Fields. *London Weekend*



The Craftsmen. Michael Casson of Harrow School of Art demonstrates the art of pottery in one programme of the series. *Thames*

Tricks of the Good Cook's Trade. Mary Morris illustrates the skills of the professional chef. *Southern*



You and Your Golf. Presented by John Jacobs. *Yorkshire*

Talking Hands. Polly Elwes in an introduction to communicating with deaf people. *Tyne Tees*

Something to Sing About. The Ian Campbell Folk Group helped to illustrate the period of the Industrial Revolution. *ATV*

A Place in the Country

An adult education series produced by Thames Television in co-operation with the National Trust. Filmed on location in colour, the programmes concentrate on historic houses which belong to the Trust but which are still closely associated with members of the family.

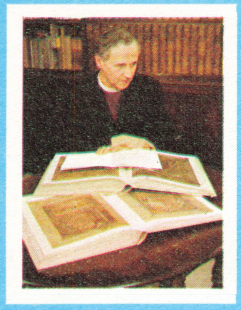
Filming Sir Clough Williams-Ellis at Port Meirion

Filming in North Wales

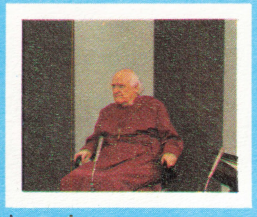
The Vyne, Hampshire. Close-up of the old stone head, the only relic of the original Chapel

Waddesdon Manor, Bucks. The East Front

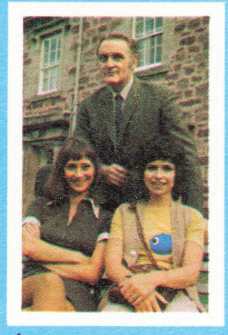
Religion on Independent Television



documentaries



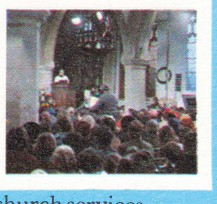
interviews



drama

music

hymn competition



church services

Programmes of religious interest – largely but not exclusively Christian – occur in many areas of the Independent Television output. Documentaries, items in regional magazines and in programmes for women, besides dramas and fine arts presentations, bring themes of religious concern into the general output.

Certain programmes, however, are regularly given over to religion. Sunday morning church services or studio meditations, the regional late-night programmes and the networked sequence of Sunday evening programmes amount to a total weekly production of about ten hours of programmes, or up to three hours a week in any one transmission area.

The Sunday evening programmes, which range widely in an effort to develop new approaches to matters of religious interest, include music, light entertainment, plays and documentary material. Such programmes are aimed primarily at the majority of the population sympathetic towards, but uncommitted to, formal religious allegiances.

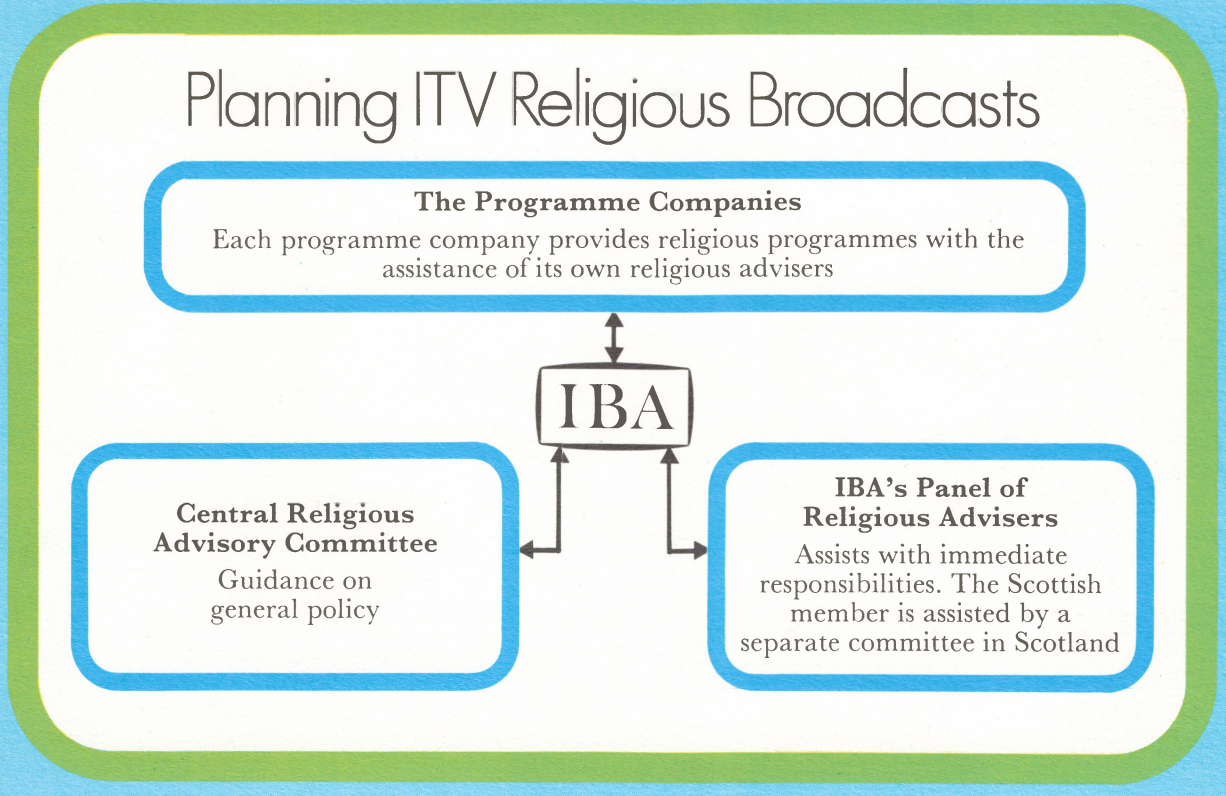
Certain other series, designed to inform or educate, appeal more directly to a committed audience, and religious education programmes form part of the Independent Television output for schools.

No religious service or propaganda relating to matters of a religious nature may be included in any programme without the prior approval of the Independent Broadcasting Authority (Television Act 1964).

For guidance on general policy the IBA relies on the Central Religious Advisory Committee, whose members are representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands.

To assist in the more immediate discharge of its responsibilities the IBA has appointed a Panel of Religious Advisers, whose six members represent the Church of England, the Free Churches, the Roman Catholic Church and the churches in Northern Ireland, Scotland and Wales. A separate committee in Scotland assists the Scottish member of the Panel.

Each of the fifteen programme companies has its own religious advisers, who are closely involved in their company's religious programme output, and also give advice on other matters of a religious nature arising in the general run of transmissions.



Religion

Independent Television is proud of its record in having for the past fifteen years broadcast a church service every Sunday morning. Initially, the bulk of these services were the responsibility of only three of the programme companies. Over the last few years the presentation has been shared more widely, with eleven companies now participating, so that viewers in England and Wales can now see acts of worship, in colour, from many different parts of the country. In Scotland, live outside broadcasts of morning worship are less frequent.

It has been an established principle that these services should be 'live'. Originally the main argument for this was liturgical: that a service done on one particular Sunday would not be appropriate for broadcasting on any other day. Now that particular argument counts far less: even the Roman Catholic church, with its most highly developed sensitivity about the church calendar, no longer sees theological objections to the broadcast of recorded worship.

The arguments for the principle of 'live' broadcasting are now mainly pragmatic ones. First, any well conducted church service, of whatever tradition, is almost certain to include in its prayers references to events of the day. There was an occasion, a few years ago, when only moments before the service was due to go on air, a news flash came through of an air crash at Gatwick. Very properly, minister and producer made a snap decision, and the service began with an unscheduled minute's silence – all the more moving because the news was as fresh to the congregation as it was to the viewers at home.

The other reason is itself one of freshness. For a participating congregation, as indeed for the television director and his crew, the knowledge that the broadcast is 'live' undoubtedly tautens the sense of occasion. The viewer in turn catches some of this sense, and can thus genuinely feel a part of the worship, through the screen.

To this very general principle Independent Television has made only rare exceptions. At midsummer 1972, for instance, York Minster celebrated the end of the city's 1900th anniversary celebrations with a service on its patronal festival, St. Peter's Day, Thursday 29th June. That ceremony was broadcast on the Independent Television network the following Sunday morning. Such an occasion arises less than once a year; and it is always a major ceremony of historic interest, such as the Presentation of the New English Bible in Westminster Abbey in 1970, rather than a regular act of worship.

This distinction between ceremonies and acts of worship is important. There are undoubtedly occasions when its seems right to relay what is in effect a great public spectacle. Or again, Remembrance Sunday is a proper occasion for a particular sort of broadcast: for the last three years, rather than duplicate the BBC's transmission of the proceedings at the Cenotaph, Independent Television has chosen instead to televise an alternative Act of Remembrance, such as from the Tower of London, or a service with the emphasis on peace and the future rather than on war and the past. As we move beyond the half-century mark of the original Armistice Day, and a generation away from the first combined Remembrance Sunday, television arguably should be seeking fresh ways in which to reflect our pledges for the future.

In doing so, of course, the needs of the viewers come first. And it is certainly true that the core of the audience for the Sunday morning service broadcasts is an elderly one: in particular the infirm, the housebound, and a considerable part of the 350,000 members of our community who occupy hospital beds. It is, therefore, not without careful thought that the timing of the *Morning Service* has been brought from 11 a.m. to 9.30 a.m. Clearly there is no objection on grounds of church order to this move; indeed it is

Morning Service from St Peter's Church, Bournemouth. *Southern*

in line with the widespread contemporary practice that brings the main Sunday morning service forward, not only in Roman Catholic, and over the last ten years and more Anglican churches, but increasingly amongst the Free Churches as well. The change is, of course, part of the general adjustments that Independent Television has been making to the longer hours of broadcasting. As such it is for the moment in the nature of an experiment.

Nor, for Independent Television's transmissions of worship, is that the end of the experiment. For some years now the practice has been to treat the run of *Morning Service* broadcasts during the six Sundays of Lent and on Easter Day as a series. Although as usual they come live from different churches, of varying traditions in different parts of the country, experience over the years has shown how far it is possible to get congregations and ministers to devise services specially for television, under a common theme that links up with the rest of the series. Indeed some of these broadcasts have been very obviously experimental in character, and what is interesting about them is the great number of letters they provoke.

While these letters may include one or two complaints about the break with tradition, the vast bulk welcome it. Moreover, whereas the traditional letter-writers are the old and the lonely, on these occasions a very wide assortment of viewers feel moved to write: housewives with half an eye on the set as they prepare Sunday dinner, husbands driven in from washing the car by a shower, most of them not regular churchgoers but turning on casually and then glad to stay watching.

Here evidently is an audience for whom Independent Television's religious broadcasts ought, amidst their other commitments, to be catering. And that recognition is leading to the inclusion, in the Sunday morning transmissions, of occasional broadcasts of other than live services of worship. These studio meditations can be expected to vary in character, as producers and their religious advisers in different companies try their hand at a new type of programme. Of course, care will be taken to ensure as far as possible that there is always, as hitherto, a television broadcast of worship every Sunday morning, with the alternative types of presentation finding their way on one channel or another into the overall output.

Central Religious Advisory Committee

Professor J N D Anderson
The Rev George Balls
The Rev Dr G B Caird
The Rev Dr W Cattanach
The Rev Canon D L Edwards
The Rt Rev Dr Langton Fox, Auxiliary Bishop of Menevia
Mr George Gorman, JP
The Rev H B Jamieson
The Rev R W Hugh Jones
Mr P Keegan
The Rev G MacNamara
The Rt Rev Colin MacPherson, RC, Bishop of Argyll and the Isles
Mrs Penelope Minney
Professor D Pond
The Rt Rev B M Pratt
The Rev E Rogers
The Rev Professor H E Root
Mr J L Thorn
The Rev G Tilsley
The Rev Dr H Walker
Miss P M Webb
The Most Rev G O Williams, Archbishop of Wales
The Rev Canon Harold Wilson
Mrs Brenda Wolfe
The Rev W D Wood
The Rt Rev R W Woods, Bishop of Worcester
Mr A S Worrall

Panel of Religious Advisers

The Rev A Andrew, OFM
The Rev Canon E S Barber
The Rev M L Davies
Miss Monica Furlong
The Rev Ian Mackenzie
The Rev Leslie Timmins

Scottish Religious Advisory Panel

The Rev Ian Mackenzie (*Chairman*)
The Rev T J Foinette
The Rev Arthur H Gray*
The Countess of Mar and Kellie
The Rev John Muldoon
The Rev George T H Reid, MC*
The Rev Dr A W Sawyer, OBE, MC*

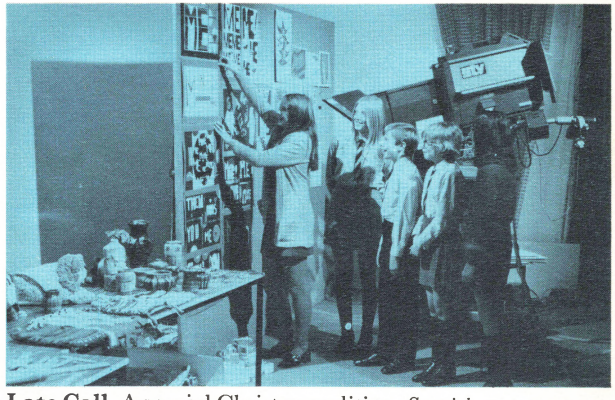
* *Assessors from Company panels*

Late Night Programmes

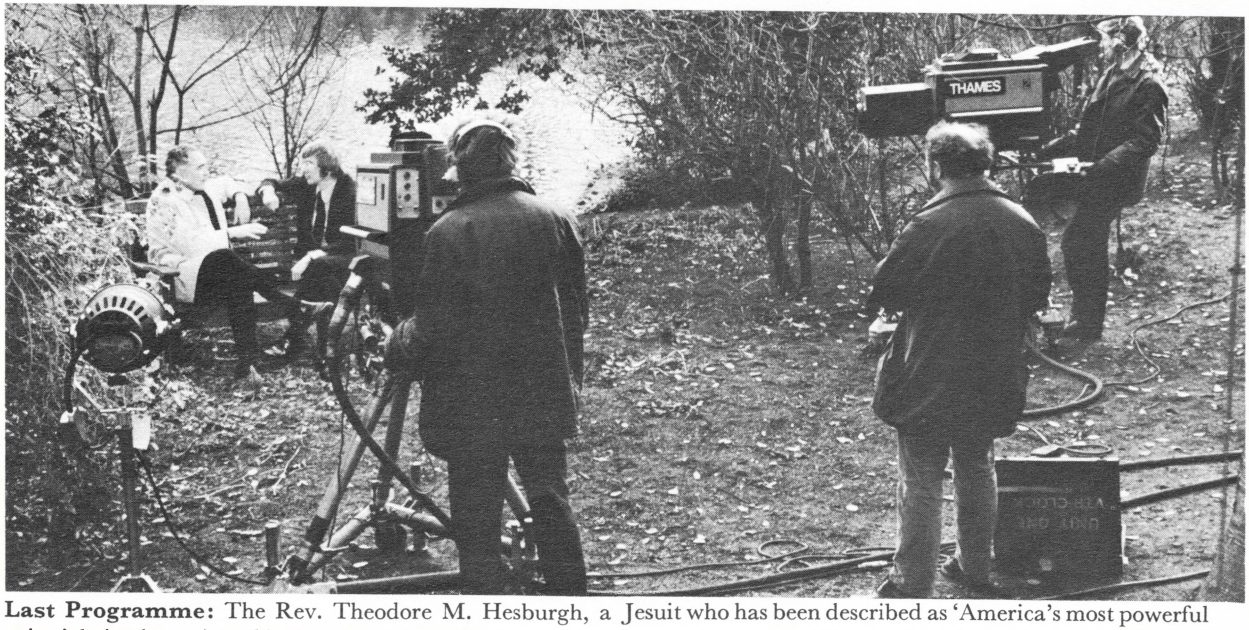
Most programme companies regularly present late night religious programmes. In the early days of Independent Television the usual pattern was the 'Epilogue', a short homily to conclude the evening's viewing. Some ten years ago the concept of the 'Last Programme' was introduced in London, with a much more varied range of subject matter and treatment, appealing to a wider section of the audience. Other companies adopted their own particular approach: for example, Westward produced a different sort of programme for each night of the week, an idea since developed by Anglia and Tyne Tees.

The term 'Last Programme' has in turn become something of a misnomer, for the religious programme no longer goes necessarily at the end of transmission. *Stories Worth Telling* (ATV), for instance, is regularly followed by a film; *Late Call* (Scottish) comes in the body of the nightly schedules; and Ulster Television presents a five-minute religious view immediately after Monday's *News at Ten*. Some companies, such as Thames and Southern, also repeat certain programmes during the day.

Mrs Mary Wilson Reading Her Poems. *Tyne Tees.*



Late Call. A special Christmas edition. *Scottish.*



Last Programme: The Rev. Theodore M. Hesburgh, a Jesuit who has been described as 'America's most powerful priest', being interviewed in Battersea Park. *Thames.*

...not just on Sunday

To the question "What is a religious programme?", there is no easy answer. Although the Authority sets aside specific times for religious programmes, some of the most interesting and important programmes of religious interest form part of the general schedule.

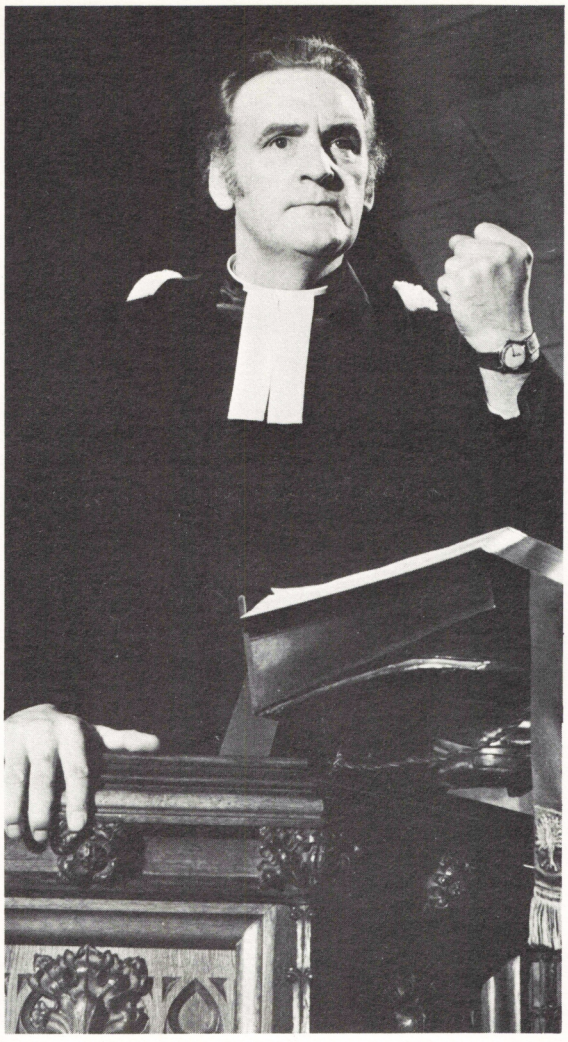
One obvious example was Thames' network documentary on the process of canonizing Pope John, *The Making of a Saint*. Its producer, Ian Martin, said on London's 'last programme' that night:

> "I think the danger of some religious programmes that are specifically conceived as religious programmes is that people greet them with the same wariness as they greet a party political."

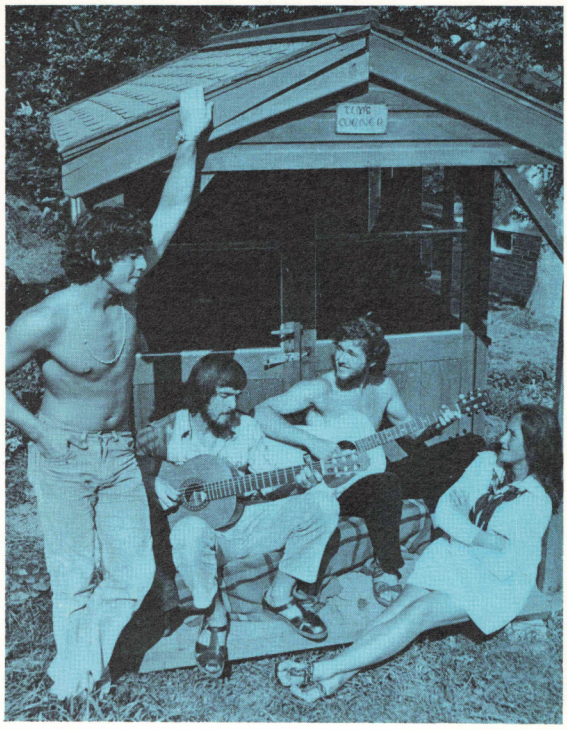
The illustrations on these pages give some idea of the range. Anglia's film about shrines at Walsingham and Westward's picture of a devout and cheerful – and musical – family in the West country naturally enough formed part of the established Sunday evening religious programme output. So does the drama series *Adam Smith*. ATV's documentary about the American Evangelist, Arthur Blessitt, *Go Go Go with Arthur* did not. The intrinsic interest of the subject made it a natural candidate for mid-week evening showing.

With religious education now taking its place amongst Independent Television's output for schools, and with various of the new afternoon talk programmes quite often turning to matters of religious interest, it becomes less and less true to think of Independent Television's interest in things of God as consigned to the beginning or the end of the day or over and done with on a Sunday evening.

Go Go Go with Arthur. Pop style evangelist Arthur Blessitt uses humour to put across his message. *ATV.*



Adam Smith. Minister with a mission. *Granada.*



Summer of the Ash family. A Roman Catholic family in Cornwall write and perform their own songs. *Westward.*

Highway to Walsingham. Canon Colin Stephenson in a documentary on the shrines at Walsingham. *Anglia.*

Children's Programmes

Independent Television has always paid particular attention to the needs of children. Specially produced and selected programmes of a type considered suitable to the tastes of young viewers are transmitted each weekday and on Sundays. Nevertheless, research indicates that the child audience is quite substantial up to 9 pm, and sometimes beyond. For this reason, the Authority does its best to ensure that all programme material likely to be inappropriate for children is confined to the period after 9 pm.

Producing television programmes for children is notoriously difficult. It is adults who make them, and what adult has ever been able to enter the inner world of the child's imagination with complete success? Little is achieved by producing programmes which simply paint a picture of childhood that conforms with the adult's idealized view of how children should look, behave, or of what children should find interesting. It is the child himself or herself at whom programmes should be aimed rather than the parent, the teacher, or the maiden aunt. Yet it is far from easy to establish with any real certainty what children of various ages need, look for and get from programmes specially made for them.

Even assuming that the imagination of the child is captured, there are other pitfalls. The more children enjoy a programme the more likely they are to identify with, and perhaps imitate the characters and personalities they see on the screen. So tremendous care has to be taken not to put bad or dangerous examples in front of the children. Yet drama adventure stories are, of course, an essential element in any balanced schedule for children.

There is also the constant problem of how to make the more informative programmes interesting. While a child who comes home tired from school in the evening is not very likely to be ready for further doses of information, perhaps thinly disguised as a quiz, it is nevertheless true that acquiring knowledge is a basic instinct in a child, even if he doesn't like being "taught". *Magpie* (Thames), a magazine for young people, *How* (Southern), a general knowledge 'potpourri, and *Get This!* (Southern), a kind of comic encyclopedia, are among programmes designed to increase the child's awareness of the world around him. Entertainment programmes are another essential ingredient.

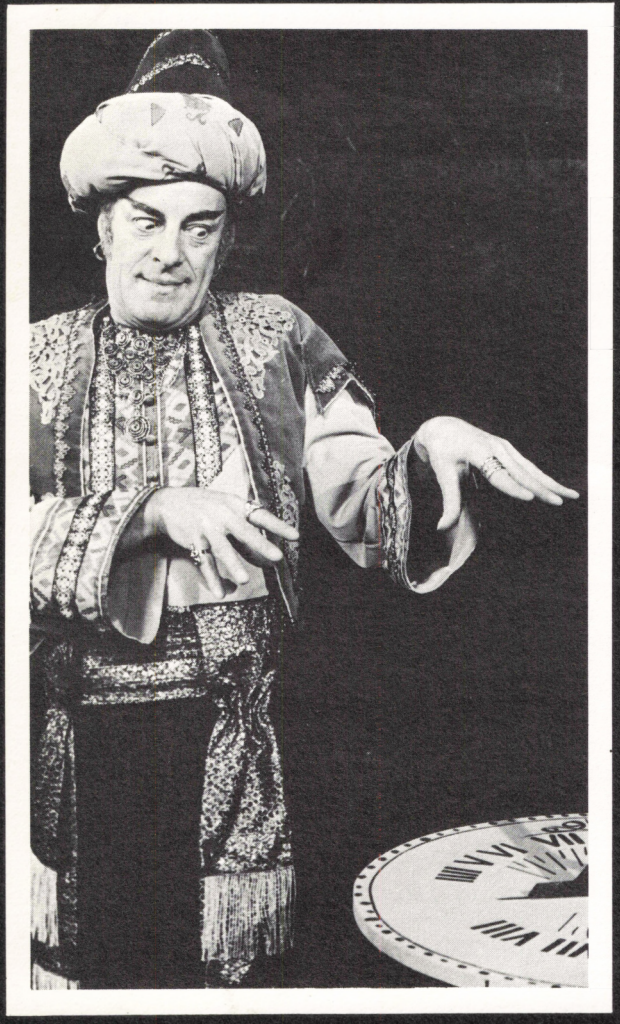
Perhaps the greatest single problem in children's programming is to devise the right mixture of material. In point of fact, television in something over an hour a day has to provide a whole service in miniature and for an extremely varied audience. Independent Television aims to offer a balanced diet: in any given week and in any given area, the output will regularly include an adventure/drama series, either from abroad or home-produced; information programmes either in the form of a magazine, a miscellany or a quiz; light entertainment series; and cartoon or puppet animation series. The youngest section of the audience has its own programmes of make-believe inhabited by animals, puppets, and amiable grown-ups earlier in the afternoon. In addition to some of the longer running stories *Nuts and Bones* (Yorkshire) and *Zingalong* (Thames) are among those specially devised for this part of the audience.

The problems of making programmes for children are, then, in many ways unique and this creates a natural bond between the people who produce them throughout the world. One common feature is brought out whenever they meet at international gatherings: an intense awareness of their responsibilities to their audience. They are usually highly critical of their own finished product and that of others. Yet the final judges are the children themselves, and woe-betide the producer who forgets for a moment that they form the most critical audience of all.

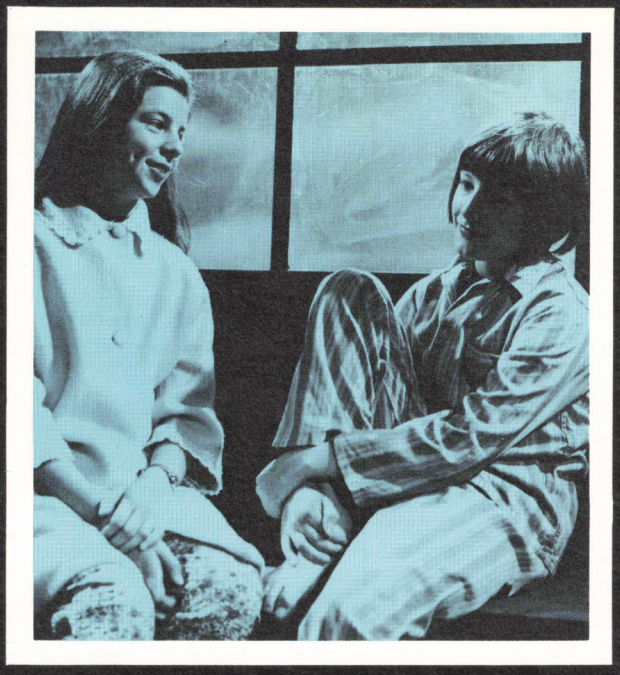
Treasure Island. The adventure is brought to life with paintings by John Worsley. *Anglia.*

Drama

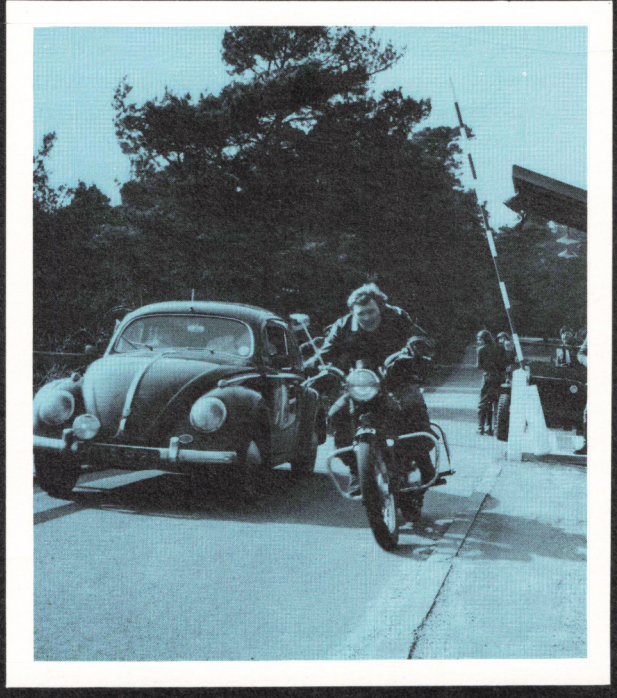
Television is a natural story-teller and, given the right material, it is not too difficult to absorb the young audience in the make-believe world that has been created. Drama series – stories of adventure, often in the open air and featuring children among the main characters – form a regular feature of ITV's output.



Pardon my Genie. Hugh Paddick in the situation comedy series. *Thames*

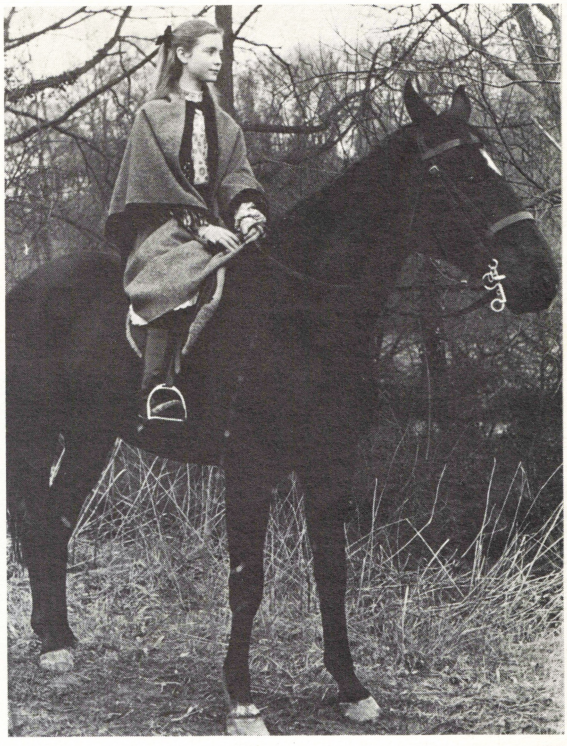


Escape into Night. A suspense series with Vikki Chambers and Steven Jones. *ATV*



Freewheelers. Ray Armstrong makes a desperate escape from behind the Iron Curtain. An Anglo-Swedish co-production. *Southern*

Pretenders. Frederick Jaeger, Curtis Arden and Elizabeth Robillard in a thirteen-part historical adventure series. *HTV West*



The Adventures of Black Beauty. Judi Bowker in the series from the famous story. *London Weekend*

Follyfoot. Drama series based on a horse farm. Gillian Blake and Steve Hodson. *Yorkshire*

The Intruder. Milton Johns and James Bate in the adventure serial for adolescents. *Granada*

OTHER CHILDREN'S DRAMA SERIES INCLUDE:

Ace of Wands	Adventures of a young sleuth magician	*Thames*
Bright's Boffins	Situation comedy	*Southern*
Fly into Danger	Thriller	*ATV*
Tightrope	Espionage thriller	*ATV*
Tottering Towers	Comedy adventure	*Thames*

Information

A number of programmes face up to the challenge of meeting both the imaginative tastes of children and their need to know more about the real world around them. A child's constantly inquiring mind will be attracted by information entertainingly presented.

Get This! Informative miscellany series. Kenny Lynch and Harry Fowler re-fight the American Civil War. *Southern*

How. Facts and fun from the general knowledge magazine, ITV's longest-running series. With Jack Hargreaves, Bunty James, Fred Dinenage and Jon Miller. *Southern*

Magpie. Presenter Susan Stranks and some rare toads at London Zoo. A programme on a handicapped boy and his family for this series won the UNICEF prize at the 1972 Prix Jeunesse competition in Munich. *Thames*

Clapperboard. Chris Kelly takes young viewers behind the scenes of the world of films. *Granada*

OTHER CHILDREN'S INFORMATIVE SERIES INCLUDE:

Ask Westward	Contest	*Westward*
Full House	Quiz	*Thames*
Romper Room	Kindergarten	*Anglia*
Romper Room	Kindergarten	*Ulster*

Entertainment

The child who one day is keen to find out new things from television, the following day expects simply to be entertained. Regular series cater for this need.

Zingalong. Sandie Shaw was guest singer in the series for younger children. *Thames*

Lift Off with Ayshea. Ayshea Brough introduces popular music. *Granada*

Happy House. Rod Hull and his famous emu. *Thames*

Junior Showtime. Entertainment provided by talented youngsters. *Yorkshire*

OTHER CHILDREN'S ENTERTAINMENT SERIES INCLUDE:

Anniversary	Birthday greetings	*Border*
Birthday Club	Birthday greetings	*Anglia*
Cliff's Kids	Cliff Richard entertains	*Thames*
The Gus Honeybun Show	Birthday greetings and cartoons	*Westward*
Larry the Lamb	Puppets for younger Children	*Thames*
Little Big Time	Children's entertainment	*Southern*
Nuts and Bones	For younger children	*Yorkshire*
Once Upon a Time	For younger children	*Thames*
Origami	For younger children	*Yorkshire*
Puffin's Birthday Greetings	Birthday greetings	*Channel*
Rumblie Jumblie	For younger children	*Grampian*
The Sooty Show	Puppets, comedy and music	*Thames*
Tinkertainment	For younger children	*HTV*

The Arts and Sciences

Television has two principal functions to perform in relation to the arts. The first is to bring to the television audience performances by artists of international stature, which might not otherwise be available to viewers; the second is to attempt some insight into the nature of the life and work of creative artists. In pursuing either of these two roles the television producer has to avoid on the one hand the patronising attitude of handing down cultural goodies, and on the other the over-simplification of suggesting that excellence in the arts is always as accessible as the latest commercial jingle.

The best arts programmes can inform, educate and entertain simultaneously, and the argument about the place of the arts in television now turns on the kind of arts programmes which can best be achieved in television terms. Some believe that 'blockbusters', such as productions of Shakespeare, relays from Covent Garden and the Royal Festival Hall, are what television should concentrate on. Others take the view that relays, although valuable and enjoyable, can never be as good as the real thing, as being actually there; and that television should use its own characteristics to produce, as in drama and comedy, a form of arts programme designed specifically for television.

By and large this second approach is most used in television, either in magazine or documentary format. A television arts magazine may have to work within a scaled-down visual frame of reference, but it has the advantage of being able to intensify an examination of a particular work of art, the processes of rehearsal, or the relationship between teacher and pupil in a master class.

Aquarius (London Weekend), ITV's most widely known regular arts magazine series, gives viewers the opportunity to see and hear some of the world's top artists and interpreters. It ranges widely in topic and treatment, including occasional showings from the best which overseas television has to offer. A second series of *Music in the Round* (London Weekend) in 1972 had music and discussion from such diverse performers as the Academy of St Martin-in-the-Fields, the National Youth Jazz Orchestra, and Marc Bolan with T Rex.

Local arts magazines such as *Perspective* (Grampian), *The Food of Love* and *Spectrum* (Ulster), and *Format* (Westward) attempt a continuing involvement between artists and the local community. Coverage is also provided of special arts events such as the Scottish National Opera Company and the Edinburgh International Festival (Scottish); the National Eisteddfod in Wales (HTV); exclusive coverage of Glyndebourne Opera (Southern); and the Exeter Arts Festival (Westward).

ITN's science unit, with Peter Fairley presiding, has reported in detail the US lunar explorations; but scientific achievement has been overshadowed by the debate over the human environment and the growth in population. This pre-occupation emerged in Yorkshire's *The Scientists* series, and in the Thames one-hour discussion series *Something to Say*.

The Scientists was by no means all gloom, however. Single editions dealt with the potential of the soya bean for food in the future, indications of progress in the treatment of rabies in man, and the development of major efforts in flood prevention. A programme dealing with the logical implications of factory farming aroused some controversy, and possibly some guilt amongst committed meat-eaters.

Survival (Anglia) continues its wide-ranging surveys of wild-life, fascinating viewing which always has a solid scientific background.

The arts and sciences provide frequent items in ITV's general magazine programmes and are an established part of the school and adult education output.

ITN discusses the moon's surface

Aquarius

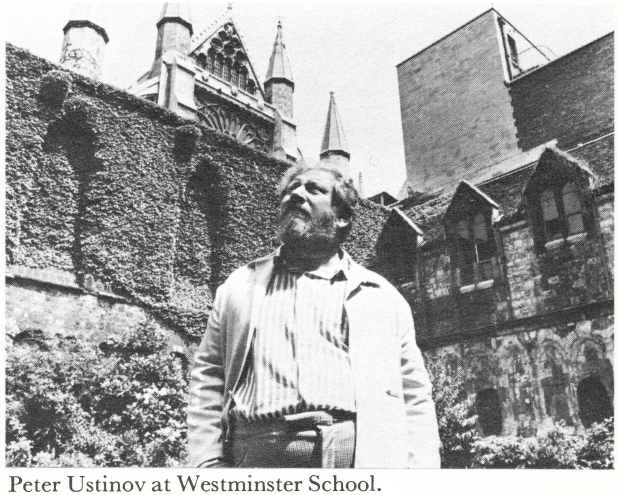
One of the big successes of the past few years has been the ITV arts series *Aquarius* (London Weekend). It has clearly demonstrated that a series devoted to the world's cultural life need not be a bore to the majority of viewers. On the contrary, *Aquarius* has become an accepted part of the mainstream of television.

'Our aim', says Humphrey Burton, who introduces and is editor of the programme, 'is to open a few windows onto worlds of experience which some of our viewers may have previously ignored – but out of lack of information rather than lack of interest.

Television penetrates every household, breaks through every barrier of taste and education. In *Aquarius* we try to use it to bring people the good news in life instead of the bad. Or, to be more precise and down to earth about it, we try to give people direct experience of the arts in various shapes and forms (particularly the living arts) rather than a lot of talk about them.'

Homage to Stravinsky. A 100-minute presentation of the Stravinsky Memorial Concert from the Royal Albert Hall, in which Leonard Bernstein and the London Symphony Orchestra gave an electrifying performance of the *Rite of Spring*, superbly translated to television. *London Weekend*

Humphrey Burton and Alfred Hitchcock.

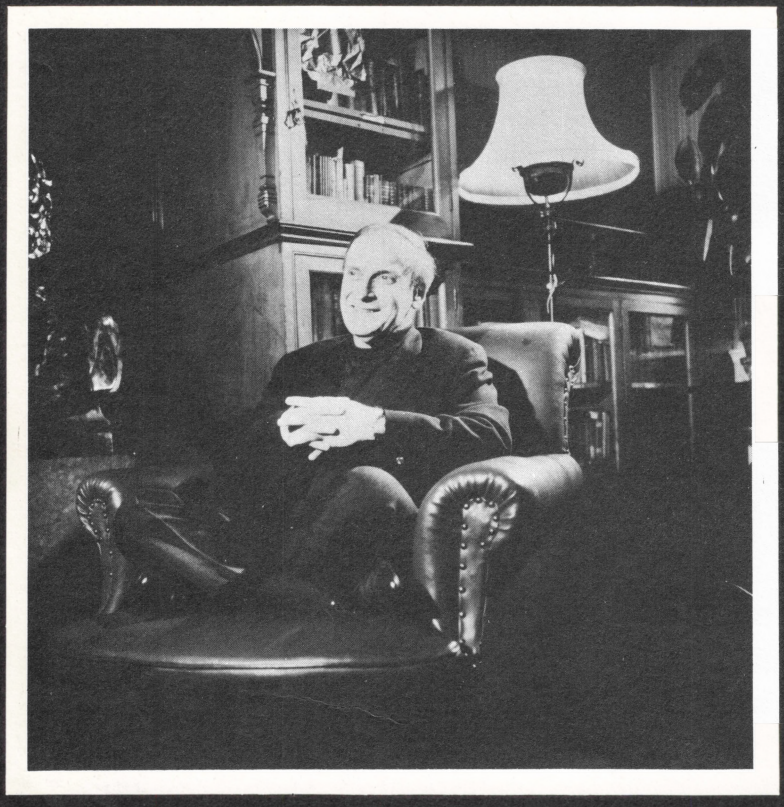


Peter Ustinov at Westminster School.

A Tale of Two Toads. *Left.* The different interpretations of the role of Toad of Toad Hall. *London Weekend*

Ballet Rambert.

Some Other Arts Programmes

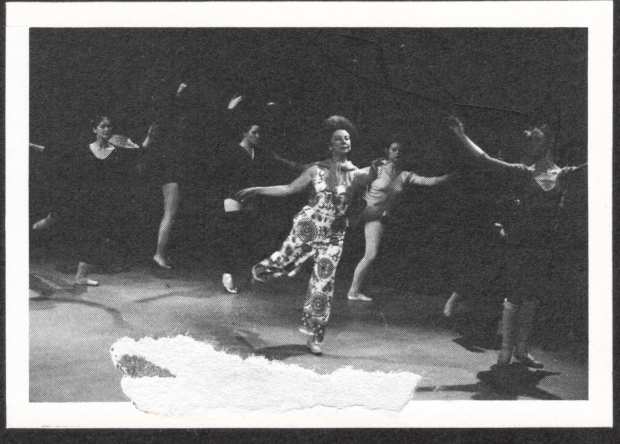


Format. Yehudi Menuhin breaks from rehearsal to take part in the monthly arts magazine. *Westward*

Bygones. Presenter Dick Joice (*left*) talks to antique dealer Christopher Sykes. *Anglia*

Perspective. A magazine of the arts in Scotland presented by Richard Demarco. *Grampian*

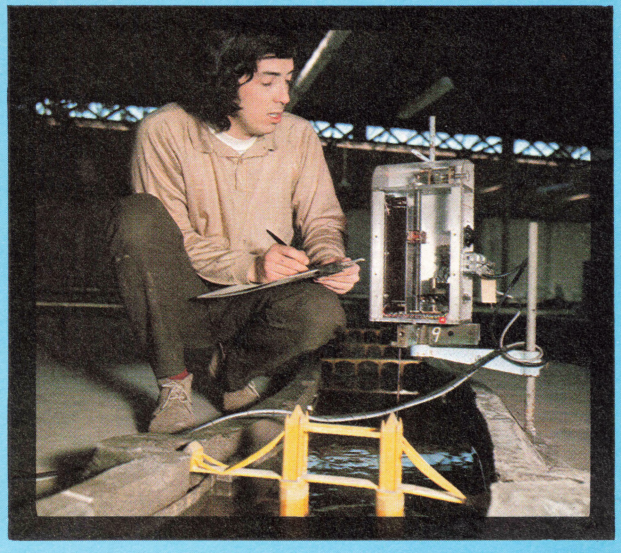
Spectrum. A survey of the Ulster creative scene. *Ulster*



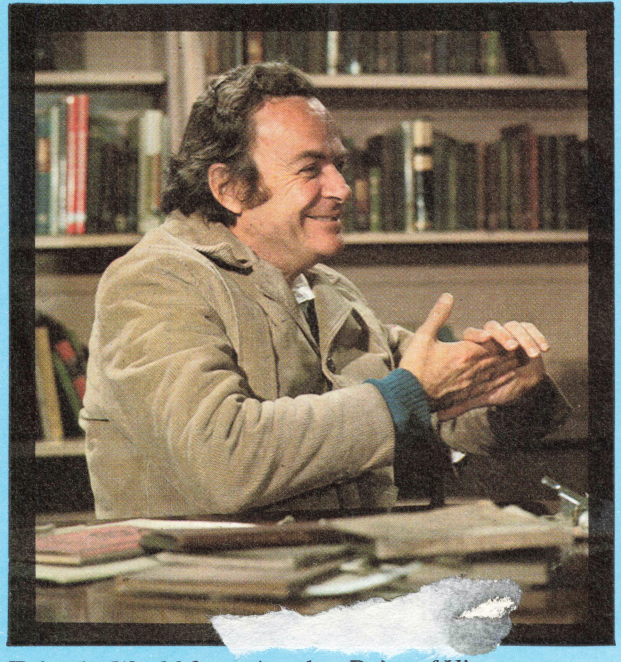
Expansions. Dame Alicia Markova conducts a master class in *Giselle* for members of the Scottish Theatre Ballet. *Scottish*

Science and Technology

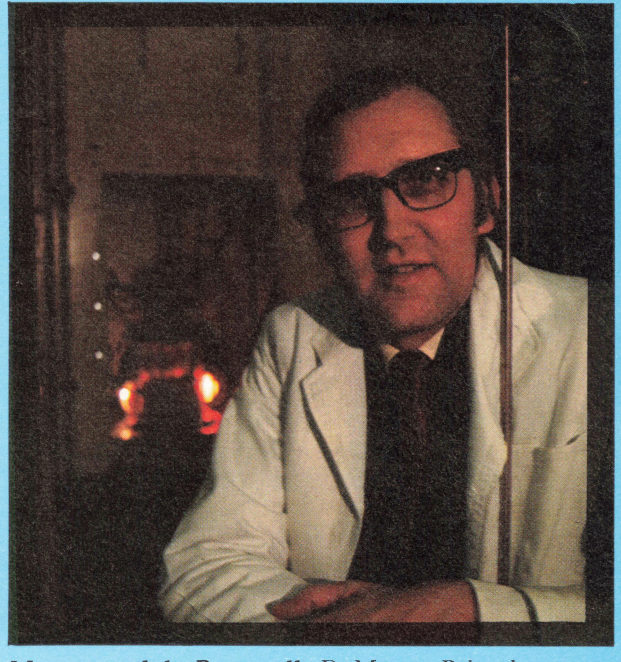
Mars – Now that the Dust has Settled. American and Russian scientists look into some sensational new discoveries made about Mars in *The Scientists* series. *Yorkshire*



The Heirs of King Canute. Austin Mitchell dealing with the problem of flooding and its prevention in *The Scientists* series. *Yorkshire*



Take the World from Another Point of View. Professor Richard Feynman, Nobel Prize winner and specialist in theoretical physics, discusses new ways of looking at old problems in *The Scientists* series. *Yorkshire*



Magnus and the Beanstalk. Dr Magnus Pyke, the well-known food technologist, discusses possible future developments in the production of the world's food supplies in *The Scientists* series. *Yorkshire*

The Californian sea otter, filmed by Jeff Foott for an Anglia *Survival* programme, wraps itself in kelp in order to avoid drifting out to sea.

Survival

Eleven years ago, the environment, ecology or even conservation hadn't become cult words. Eleven years ago, Anglia Television began to make a series closely concerned with all three. The series was called *Survival*. Since 1961, Anglia has produced over 100 of these programmes. They have received world-wide acclaim.

On the face of it, *Survival* is pure entertainment. The heart of each programme is always action film, shot in the wild by wildlife camera specialists. Beneath the surface are worlds of information: facts about animal behaviour, the relationship of living things to each other, to their habitat and to the pressures of the modern world. The commentaries aim both to tell the story and to give its scientific explanation.

The programmes approach their subject from many angles. For example: 'War of the Roses' investigates the micro-world of aphids and their enemies living on a rosebush; 'Okavango' looks at the assembly of rather larger game on a tropical swamp in Botswana. Nature's remarkable fertility under ideal conditions is seen in 'The Richest Sea in the World', where hundreds of dolphins leap from the waves in unison and plankton make the sea as thick as soup. By contrast, 'Skeleton Coast' is about the sparse environment of the Namib Desert, where a small but highly specialized community of animals have adapted themselves for survival under the harshest possible conditions. 'Nakuru' examines Africa's most spectacular flamingo lake, now threatened by development of its shoreline. 'Mikra Prespa', another waterbird sanctuary, is saved from destruction from an unlikely direction, by the action of the Greek army.

Many *Survival* programmes deal with crisis situations affecting wildlife from the Arctic to the Antarctic. Others explore the private lives of individual creatures – for instance the lapwing, beaver, kangaroo and,

Naturalist Peter Scott in 'Norfolk in Trust'.

Camouflaged in this remarkable hide, Dieter Plage achieved a unique and intimate view of pelicans on Ethiopia's Lake Shala, for 'Pelican Flyway', an Anglia Television *Survival* special.

shortly, the snow goose. Here we watch the animal in intimate detail, observing its feeding and breeding habits, its social behaviour, its own problems of survival against nature and man and the way it deals with local situations. Great white pelicans on Ethiopia's Lake Shala are seen in 'Pelican Flyway' to wait daily for a current of hot air, a thermal, to lift them over a high mountain. The Californian sea otter (currently being filmed) wraps itself in seaweed in order to avoid drifting out to sea, and has learnt to use rocks as tools to assist its feeding.

A major environmental activity that has been well covered is big game conservation. The obstacles to catching a three-ton white rhino or following the swift gemsbok across the sands of the Namib Desert in South West Africa are only the beginning of the task. Once caught, the beast must be transported carefully but rapidly to its new home. There, problems arise of keeping the animals inside the protected area, calculating their food supply, observing their relations with other species and culling rivals when essential.

Survival topics range broadly over zoology, geography and occasionally anthropology. They extend to the struggle of explorers amid the cataracts of the Blue Nile, or the survival of a whole tribe against the onslaught of civilization.

The life-blood of the *Survival* series are the highly specialized naturalist camera teams who operate in the field. Des and Jen Bartlett (formerly of the Armand Denis programmes), Goetz Dieter Plage and Alan and Joan Root have contributed many of the films. The London-based unit responsible for conceiving and producing each film is also composed of naturalists. The producer, and the man who started it all, is Aubrey Buxton, a member of the Royal Commission of Environmental Pollution, Trustee of the World Wildlife Fund and Vice-President of the London Zoological Society. Head of the Natural History Unit is author and naturalist Colin Willock. Together with their assistants they frequently make field trips all over the world for research into possible stories. World-famous naturalist Peter Scott has now joined the team as scientific adviser; he also introduces the programmes.

The protection of our environment is now a number one issue in the world. No easy solutions are in sight. The sense of crisis and the drive to do something urgently are easily lost. *Survival* sees part of its job as keeping this sense of urgency alive in the world.

THAMES

Sport

In an average week Independent Television provides about eight-and-a-half hours of sports programming. The bulk of this is concentrated in the weekend with *World of Sport* on Saturday afternoons and recorded football on Sundays during the football season. Professional wrestling and mid-week recorded highlights of football matches take up the remainder of this regular coverage. Most ITV companies also produce programmes which concentrate on sports news and events of interest to local viewers.

World of Sport is ITV's main outlet for 'live' sport every Saturday afternoon of the year. This is a joint Independent Television presentation compiled by London Weekend Television, which, by drawing on the resources of the individual companies, provides a wide and varied coverage of important and interesting events taking place in various parts of the country. It also facilitates the showing of major overseas events, including use of the Eurovision network, and allows the development of teams of skilled and efficient commentators and presenters. Details of *World of Sport* are given in the following pages of this chapter.

One of the most popular of Independent Television's sports programmes is the Sunday afternoon recorded football match which is shown in the majority of ITV regions during the season. Normally these programmes consist of recorded highlights of two or three matches held on the previous afternoon, interspersed with comment and interviews with the players and the managers involved. Programmes such as London Weekend Television's *The Big Match* have done much to raise Independent Television's coverage of football to the position of esteem which it holds today in this country.

A significant addition to those educational or instructional series which aim to make us better watchers, better players, or both, has been ATV's *Rules of the Game* in which such relatively minor sports as squash, netball and snooker found a place alongside soccer, rugby and athletics.

Most sports lend themselves naturally to coverage by television, containing as they do all the necessary ingredients for good television – 'live' action, colour, excitement, tension, viewer participation and the sheer unpredictability of the outcome. Millions of people throughout the country enjoy watching sport on television: but as long as Independent Television is restricted to a single service the demands of the sport lover must be balanced against the demands of those viewers whose interests lie in other areas. Neither Independent Television nor the BBC can easily ignore a big national event or a great sporting fixture. ITV has sought an agreement whereby the appearance of exactly the same event on both services, with its inevitable limitation of choice for viewers, may be avoided. It is hoped that in the end this co-operation will come to pass. But meanwhile the viewer's interest in this must be guarded in other ways. For this reason ITV decided not to flood the screen with simultaneous coverage of the 1972 Olympics but to give coverage principally on the basis of extended news programmes at times convenient to most viewers.

Television is sometimes accused of turning the nation into watchers instead of doers, particularly in the field of sport. It is true that since television became a mass medium in the past fifteen years or so the demand for more televised sport has increased enormously, but it is perhaps equally true to say that the heightened interest in sport as a leisure activity in recent years has been due in no small way to the increased attention paid to it by television.

World of Sport

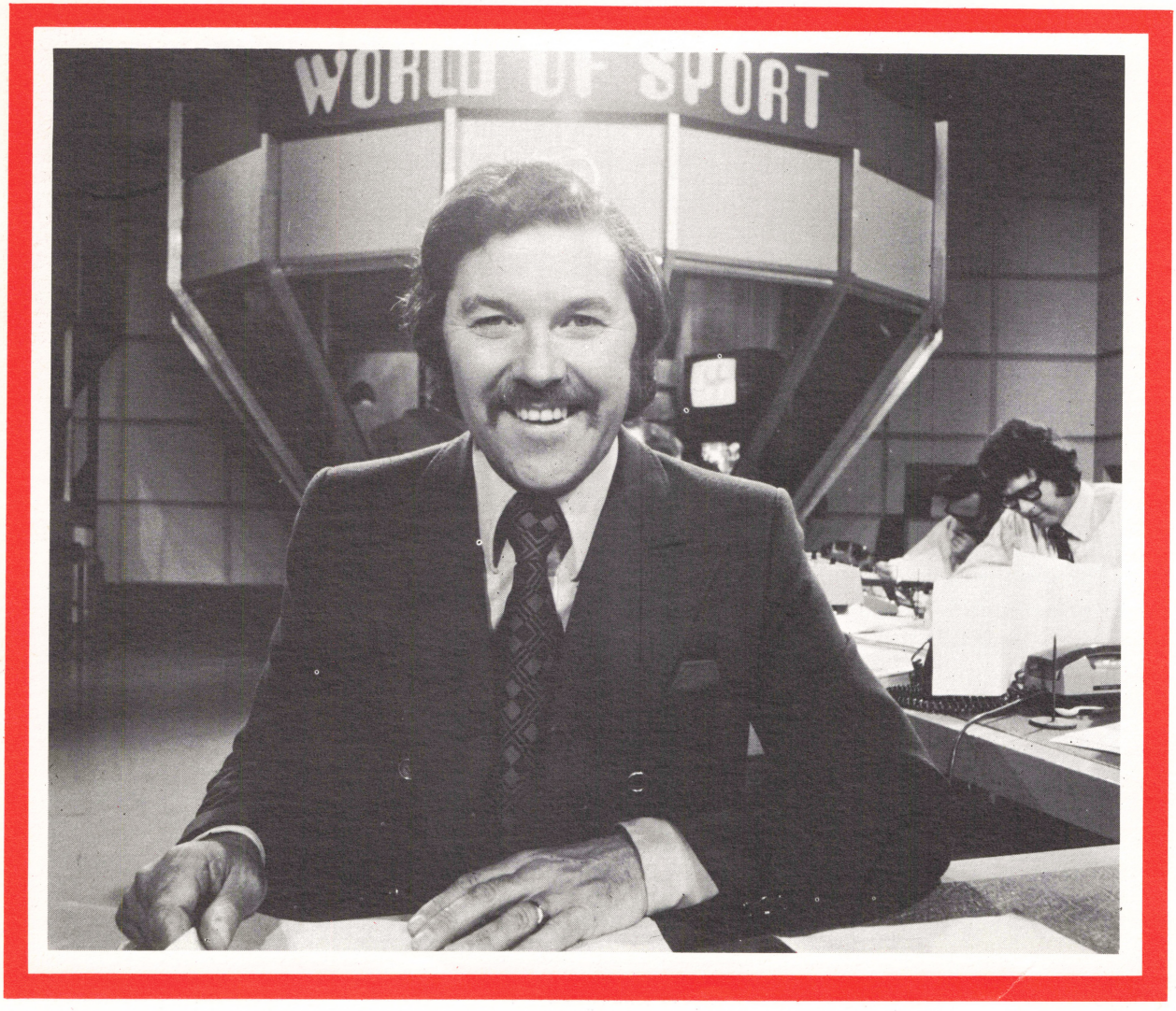
For fifty-two weeks of the year, Independent Television presents every Saturday afternoon over four hours of sport in the award-winning programme *World of Sport*.

Produced for the network by London Weekend Television, *World of Sport* is the only sports programme in the country with its own permanent studio (in London Weekend's South Bank Television Centre).

Each week 'front-man' Dickie Davies introduces a multitude of sports, ranging from such regular items as 'On the Ball', horse racing and wrestling to American Football, scrambling, tennis, athletics, boxing and even darts!

The programme has been acclaimed for its presentation of sports that would not otherwise be featured on television and the policy of *World of Sport* is that *all* sports lovers are just as interested in

Dickie Davies, who introduces *World of Sport*.



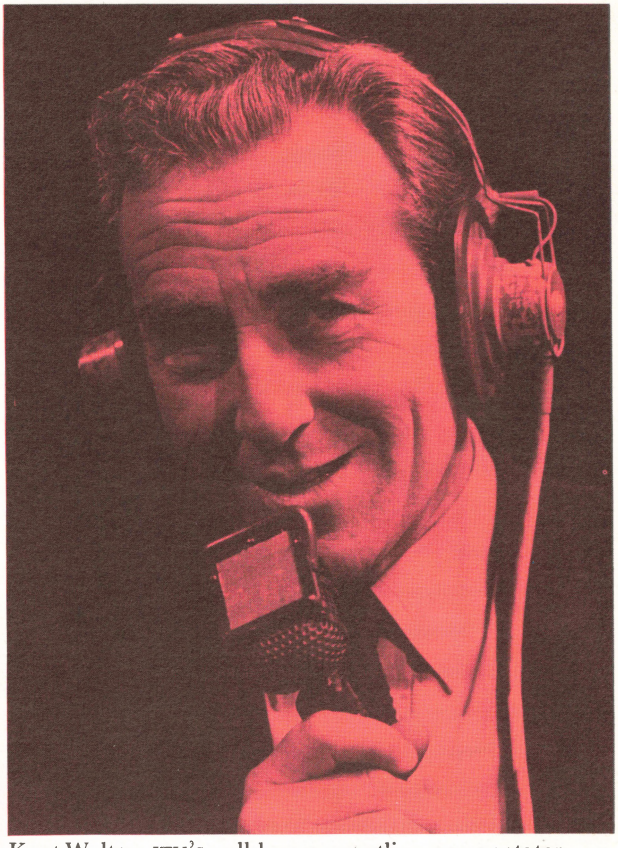
'minority' sports as in the more recognized sports that are continually being screened.

But what happens before the programme is transmitted live every Saturday? How does *World of Sport* assemble a programme each week? Apart from being an intensive week's work for the programme's staff, the programme in fact takes many months to assemble.

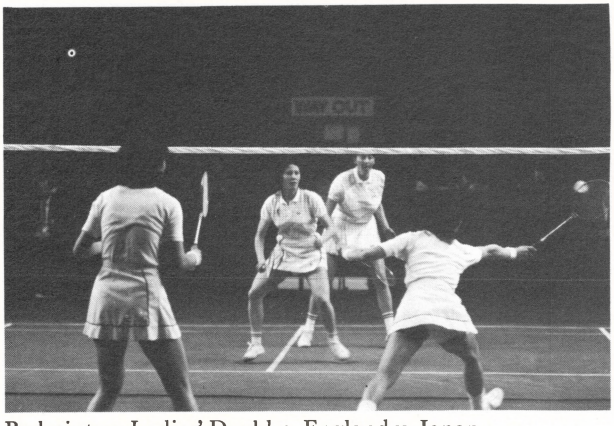
Take a typical Saturday afternoon's programme. It could read:

12.55 — On the Ball
1.20 — The ITV Seven
3.00 — World Championship Boxing
3.55 — Results, Scores, News
4.00 — Wrestling
4.55 — Results Service

The 'On the Ball' team consists of top commentator Brian Moore, expert Jimmy Hill, Editor Mike Archer and Assistant Editor Mike Murphy. These men have their fingers on the pulse of world soccer. They present each Saturday lunch-time a soccer magazine that keeps viewers abreast of all that is happening in football. Throughout the year they are in constant touch with the players, managers, clubs and celebrities. During the week they are travelling the country, filming interviews and action and, as well as following up the sporting headlines, are often *making* the sporting headlines.



Kent Walton, ITV's well-known wrestling commentator.



Badminton. Ladies' Doubles, England v. Japan.

Ginevra, winner of the 1972 'Oaks'.

'The ITV Seven' has proved to be the most successful horse-racing programme that television has ever screened. On almost every Saturday, viewers are able to see seven top races from two of the big race meetings of the day. John Oaksey, Brough Scott, Ken Butler and John Rickman are the in-the-know racing team who each week present up-to-the-minute information, talk to the top personalities and introduce dozens of big races like The Oaks, The St Leger and the 2,000 Guineas.

World of Sport knows at least a year in advance which two race meetings it will be covering each Saturday afternoon. With an extensive back-up team available to provide up-to-the-minute starting prices, all the latest racing news and results from other courses. 'The ITV Seven' provides enjoyment every Saturday for everyone.

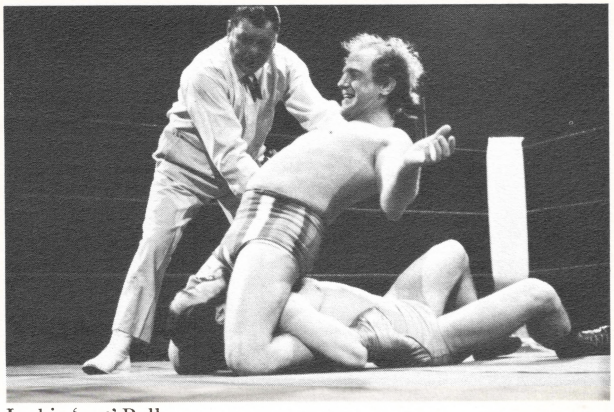
The Executive Producer in overall charge of *World of Sport* is John Bromley, who is also London Weekend Television's Head of Sport. John Bromley is involved in all aspects of *World of Sport*, from production to administration, and it is he who negotiates many of the contracts that are exchanged for events. If, for example, World Championship Boxing is included in the 'International Sports Special' (that section of *World of Sport* which covers a wide range of sport from all over the world every Saturday), Bromley would, several months beforehand, negotiate with the American television company covering the event, discussing financial, technical and contractual details. The technical side might involve booking satellite time or arranging land-lines across America, recording in New York and rushing the video-tape back on the first available plane to meet the transmission deadline a few hours later.

Wrestling owes much of its popularity to Independent Television. Commentator Kent Walton is at ringsides throughout the country every week for live, or sometimes recorded, bouts which have turned people like Jackie Pallo, Mick McManus, Vic Faulkner and Les Kellett into household names. Again these wrestling bills are lined up many months ahead, with ITV holding all the top wrestling contracts.

Whilst the wrestling programme is being transmitted, back in the *World of Sport* studio the programme gears up for its final barrage of work – the 'Results Service'. Teleprinters, telephones, messengers, typists and sub-editors work together to provide viewers with up-to-the-minute racing, football, cricket and any other sporting results, using

The panel for the FA 1972 Cup: Malcolm Allison, Derek Dougan, Pat Crerand and Jimmy Hill.

Ladies' Hockey. England v. Scotland.

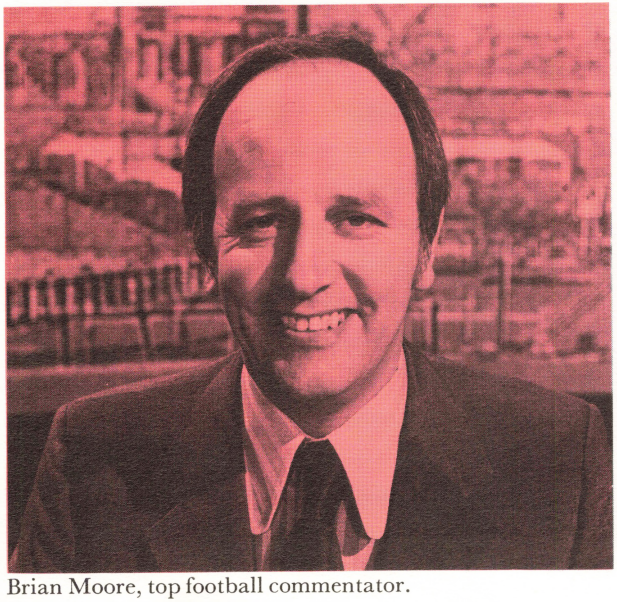


Jackie 'TV' Pallo.

a system that has been evolved over the years to ensure speed, efficiency and, above all, accuracy. In addition, there are personality interviews, action highlights and all the world's sporting news.

This is just a *part* of *World of Sport's* operation. For studio director David Scott, Editor Stuart McConachie and his assistant Andrew Franklin, the four-hour programme becomes a seven-days a week affair. *World of Sport* covers top sport where and when it happens – for fifty-two Saturdays a year and, for its team, 365 days a year.

Irish Football, one of the many minority sports covered by *World of Sport*.

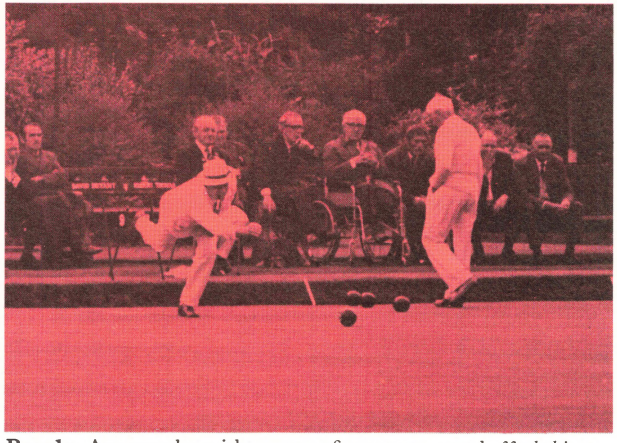


Brian Moore, top football commentator.

Brough Scott, ITV racing commentator.

Other Sports

Double Top. A search for the area's top darts team. *Tyne Tees*



Bowls. Among the wide range of sports covered. *Yorkshire*

Derby Day. They're in the starting gates. Director Chris Palmer (nearest camera) and the vision mixer Ken Angus cueing cameras for the start. *Thames*

The Grasmere Sports. A film unit covering the events. *Border*

The Wills Open Golf Tournament. Left-hander Bob Charles driving at the networked tournament from Dalmahoy. *Scottish*

Southern Soccer. Southampton v. Everton. Most ITV regions show recorded highlights on Sunday afternoons. *Southern*

Teledu yng Nghymru

Y datbylgiad pwysicaf ym myd teledu yng Nghymru ym 1973 fydd datblygiad trosglwyddwyr UHF yr ADA i'r ardaloedd Cymraeg eu hiaith, trosglwyddwyr yn trosglwyddo rhaglenni lliw i gartrefi Cymru; Llanddona a Moel y Parc yn y Gogledd, a Carmel (Sir Gaerfyrddin) a Blaenplwyf yn y De.

Yn ystod 1972 ehangodd HTV Cymru y trosglwyddiadau yn yr iaith Gymraeg o drosglwyddydd Wenfo ym Morgannwg. Ym maes rhaglenni gwelwyd HTV Cymru yn arloesi ym maes rhaglenni plant drwy sefydlu am y tro cyntaf ar deledu yn Nghymru rhaglen chwarter awr y dydd i blant Cymru. Mewn byr amser daeth *Miri Mawr* i blant 3–7 oed a *Cantamil* i blant 7–11 oed yn ffefrynau i'r plant gyda prif gymeriad Miri Mawr, Llewelyn, yn datblygu'n arwr cenedlaethol.

Daeth y rhaglen *Dan Sylw* dan ofal Gwyn Erfyl i ben. Cyfres o raglenni a fu'n pwysleisio yr elfennau sylfaenol yn ein bywyd cenedlaethol oedd y rhaglenni hyn. Cafwyd ffilmiau o Siecoslofacia, Croesor, Yr Iwerddon, Y Blanhigfa Genedlaethol, Epynt, Coleg Llanymddyfri, Dinas Caerdydd, Penllyn i enwi dim ond rhai. Cafwyd hefyd raglenni trafodaeth yn ymwneud a materion y dydd. Cyfres newydd i ddilyn *Dan Sylw* yw *Bro*, rhaglenni yn edrych yn fanwl ar rai o ardaloedd hanesyddol a thyngedfennol Cymru.

Yn ystod 1972 dathlodd *Hamdden* ei benblwydd yn flwydd oed. Cafwyd amrywiaeth mawr yn y rhaglen wythnosol hon i ferched – awgrymiadau a thrafodaethau ar goginio, gwaith llaw, casglu creiriau a phroblemau cymdeithasol a nifer helaeth o bynciau eraill o ddiddordeb arbennig i ferched. Bu diddordeb yn y rhaglen gan ferched o bob oed.

Trwy gydol y flwyddyn bu *Y Dydd* yn cyflwyno i'r gwylwyr newyddion a digwyddiadau o Gymru a'r byd tra bu *Yr Wythnos* dan ofal Gwilym Owen yn bwrw golwg fanylach ar ddigwyddiadau pwysig yng Nghrymru, ac yn trafod pynciau llosg megis glo brig yn Rhydaman, ymgyrch Cymdeithas yr Iaith, tai haf yn Abersoch a phroblemau y pedwerydd Parc Cenedlaethol.

Cafwyd dwy ddrama Gymraeg. Ar gyfer dydd Gwyl Ddewi 1972 cyflwynodd HTV ddrama Emyr Humphreys a W S Jones – *Dinas*. Digwyddiad o bwys oedd cyflwyno drama Gymraeg awr a hanner ar deledu yng Nghymru. Meredith Edwards, Philip Madoc, John Ogwen, Beryl Williams, Stewart Jones, Clive Roberts a Valmai Jones a gymerai ran y prif gymeriadau. Ym mis Medi cafwyd drama antur gan Geraint Jarman, un o lenorion ifanc Cymru, *Pwy Oedd Laslo Kovacs?*

Ym maes rhaglenni crefyddol dilynwyd *Codi Testun* gan *Utgyrn Seion* pryd y gwelwyd actorion yn portreadu rhai o bregethwyr mawr Cymru, yn eu plith Gwilym Hiraethog, Gwili a Tegla Davies. Rhaglen grefyddol fu'n bwrw golwg ar ddigwyddiadau crefyddol yng Nghymru a'r byd y tu allan oedd *Llusern*. Yn y gyfres hon bu Mr Dafydd ap Thomas yn son am Israel, a chadeiriwyd y trafodaethau gan y Parch Gwynfryn Lloyd Davies. Bu llwyddiant hefyd i'r cwis crefyddol *Nabod y Gair*.

Ym maes cerddoriaeth gwelwyd cyfres o raglenni gyda Syr Geraint Evans ac hefyd gyfres o raglenni ar y Sul pan fu corau o ysgolion Cymru yn canu caneuon crefyddol eu naws.

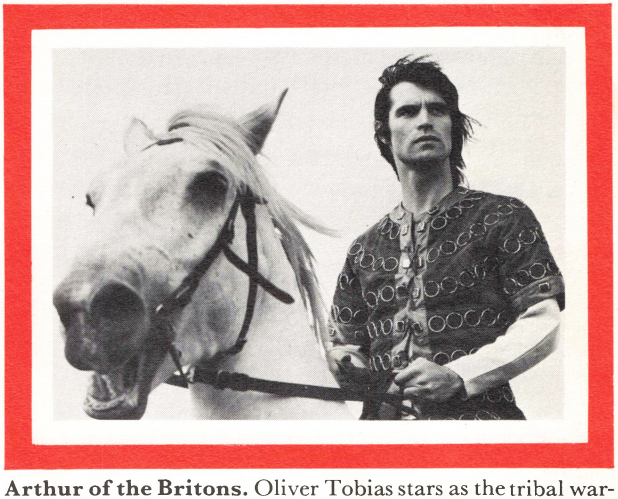
Bu *Sain, Cerdd a Chan* yn cyflwyno cantorion amatur a phroffesiynol a chafodd nifer o Gymry gyfle i ymddangos ar deledu am y tro cyntaf.

Dan arweiniad I B Griffith bu *Sion a Sian* yn difyru teuluoedd led led Cymru, a chroesawyd parau priod o Gymru benbaladr i'r Ganolfan Deledu yng Nghaerdydd. Ar gyfer *Awdur a'r Mis* bu nifer o feirdd ac o awduron Cymru yn dethol eu hoff len i adlewyrchu mis arbennig.

Gwelwyd camerau HTV Cymru yn Eisteddfod yr Urdd yn Y Bala, Eisteddfod Llangollen, Sioe Amaethyddol Genedlaethol, a'r Eisteddfod Genedlaethol yn Hwlffordd.

Regional Television
a network within a network

The Splendour Falls. Wynford Vaughan-Thomas presents the series on the castles of Wales. *HTV Wales*



Arthur of the Britons. Oliver Tobias stars as the tribal warlord in this 24-part adventure series. *HTV West*

Sixteen counties and an area stretching from Anglesey to the borders of Devon and Wiltshire; a population of over 4 million; three distinctive sets of views and two languages; difficult geographical conditions – these are the main elements which present the providers of television in Wales and the West of England with an unusual challenge. They give HTV, the programme company for this area, one of the most varied roles in the ITV network – a role that requires the provision of English and Welsh programmes in different combinations for two VHF and two UHF services.

HTV provides two basic services on VHF 405 lines. The first is broadcast from the IBA's St Hilary and Bath transmitters for viewers in South Wales and the West of England. The second, broadcast from ten IBA transmitters, provides a service for the whole of Wales which includes Welsh-language programmes.

For the IBA's UHF 625-line colour/black-and-white transmitters HTV again provides two different services, one of which includes Welsh-language programmes. Though basically with the same content as the two VHF services, there are variations to meet the particular needs of the communities served. This new rapidly-expanding UHF service will eventually replace the VHF service, and main transmitters are already operating in Mendip (for the West of England) and Wenvoe (for South-East Wales), together with a number of relay stations. Other main transmitters and a large number of relays will follow to reproduce as far as possible the VHF coverage.

This 'mini-network' calls for the production by HTV of more programme hours than by any other regional company – up to fifteen hours per week at the Bristol and Cardiff studios. This includes the production of three weekday news and news magazine programmes, one for the West Country (*Report West*), one for Wales in English (*Report Wales*), and one in the Welsh language (*Y Dydd*). The master control pattern is the most complicated in the ITV system.

In a variety of fields, HTV has been ready to experiment and innovate. For example, it introduced the controversial pre-school series, *Sesame Street*, to British screens; it was the first ITV company to open its studios and afford air time to a 'free access' production, the self-portrait of a trade union; and it was one of the first to bring amateur drama to the screen.

In the programme sense HTV is two production companies, HTV Wales and HTV West, within the one parent organization.

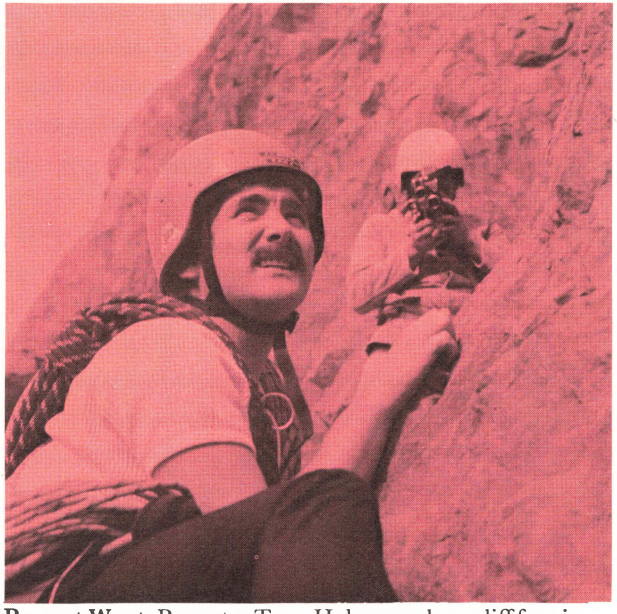
HTV West Programmes

HTV West operates from Bristol. Productions cover a wide range, from religious and educational programming to light entertainment, pop music and comedy series.

Among them have been *Pretenders*, the thirteen-part adventure story networked during 1972; the widely-praised crime drama, *Thick as Thieves*, which won the Pye award as the best regional production of the year; and *The Dave Cash Radio Programme*, comprising thirteen pop music spectaculars.

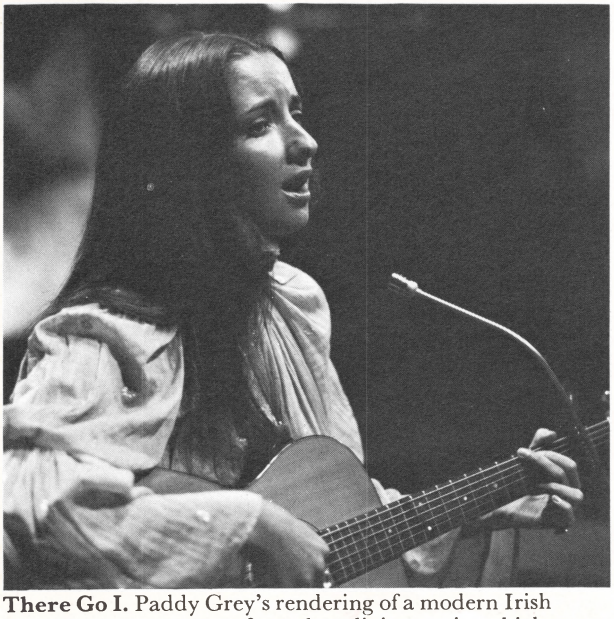
Bristol also produced the *There Go I* series, one programme from which won first prize at the 1972 international UNDA (Roman Catholic) International Television Festival for programmes promoting justice and peace. The director responsible, Jeffrey Milland, also directed HTV's valuable experiment in 'free access' television, *My Brother's Keeper*.

By contrast, Actor of the Year John Le Mesurier spent six weeks with the Bristol team for the production of *A Class by Himself*, a comedy series that sprang from one of the 30-minute plays Programme Controller Patrick Dromgoole has been quick to foster.



Report West. Reporter Tony Holmes scales a cliff face in pursuit of his story. *HTV West*

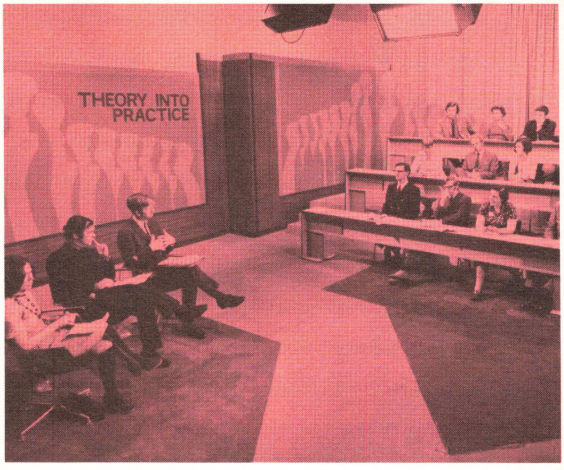
News, documentaries, educational and arts programming, a twice-weekly magazine for women and the long-running quiz series, *Mr and Mrs*, mean that the studios are in almost constant operation.



There Go I. Paddy Grey's rendering of a modern Irish lament in a programme from the religious series which won top prize at the 1972 UNDA Festival. *HTV West*

Gallery. A monthly local programme on the arts. *HTV West*

Country Girl. Anita Harris in her own musical biography. *HTV West.*



Theory into Practice. A series on the impact of educational ideas on the work of teachers which made a valuable contribution to teacher training. Planned and presented by Professor William Taylor, Director of the School of Education, University of Bristol. *HTV West*

The Dave Cash Radio Programme. Dave Cash and Lance Le Gault, plus Saloon Girl, in a pop series. *HTV West*

A Class by Himself. John Le Mesurier, Peter Butterworth and Richard Stilgoe, stars of a six-part comedy series based on the exploits of a penniless peer. *HTV West*

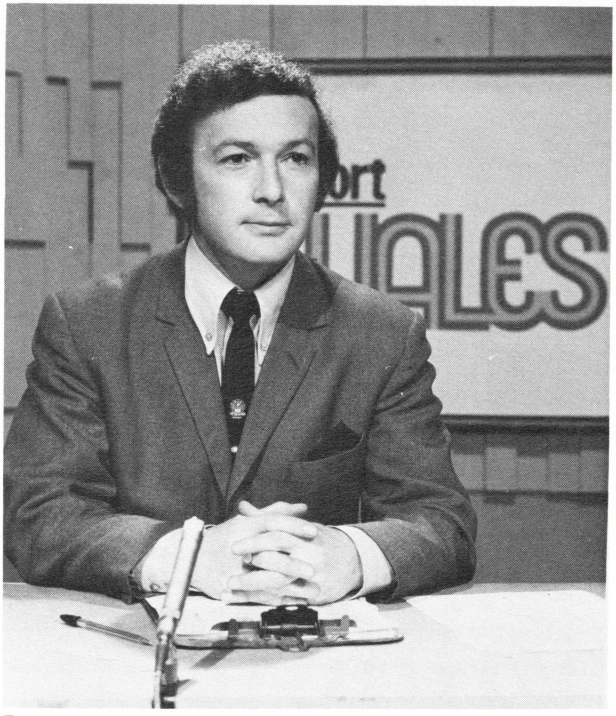
HTV Wales Programmes

HTV Wales, with fully-colourized studios at Cardiff, is concerned with both English and Welsh language productions. Documentary production has been particularly impressive. *The Splendour Falls*, a series of six with Wynford Vaughan-Thomas as narrator, traced vividly the romantic story of the rise and the fall of the castles of Wales. *Dr Price* was an equally graphic dramatization of the life of the man who pioneered cremation in the Western World.

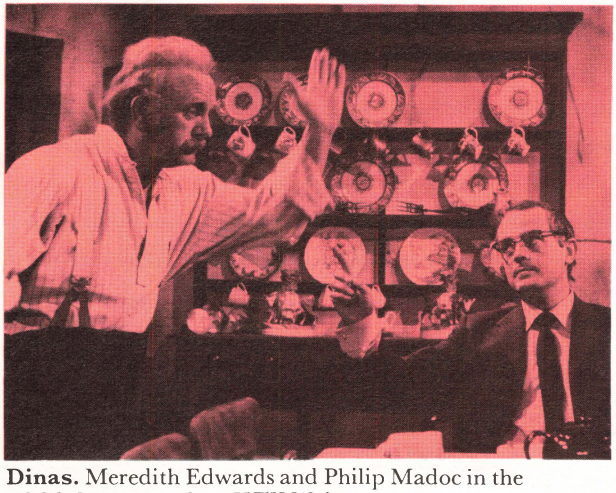
The Making of Milk Wood featuring Richard Burton; and a thought-provoking study of the aid programme to Biafra, filmed in that country, have been among Cardiff's major productions.

Music naturally means much to Wales and two important series underline the point. In a major series of five programmes, *Songs for your Delight*, Sir Geraint Evans introduced fellow stars who tour the major opera houses of the world. *Songs of the Celts* was a co-production with French television in which two nations found common ground in folk song.

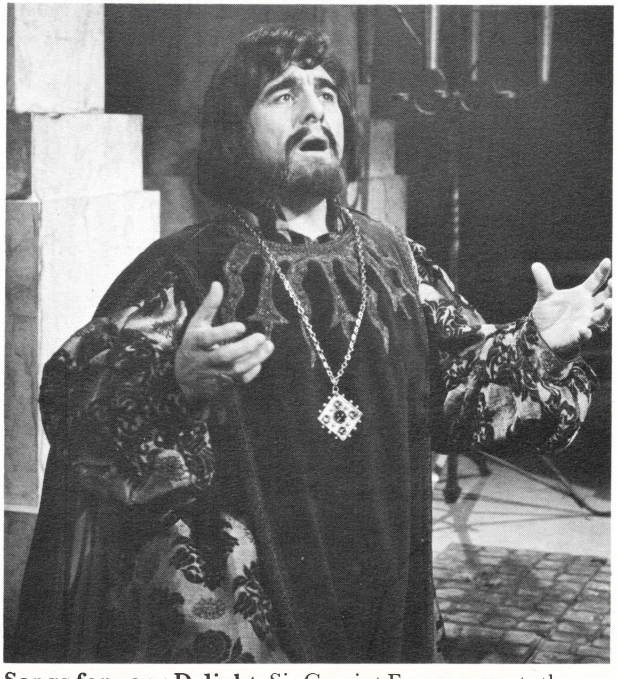
Welsh language broadcasting is obviously a vital part of Cardiff's concept of regional television. Almost six hours of television are created each week. Drama, light entertainment, the Arts, current affairs and programmes for women and children are among the productions that are broadcast in one of the oldest living tongues in Europe.



Report Wales. Michael Lloyd-Williams, one of the presenters of the English language news bulletin for Wales. *HTV Wales*



Dinas. Meredith Edwards and Philip Madoc in the Welsh-language play. *HTV Wales*

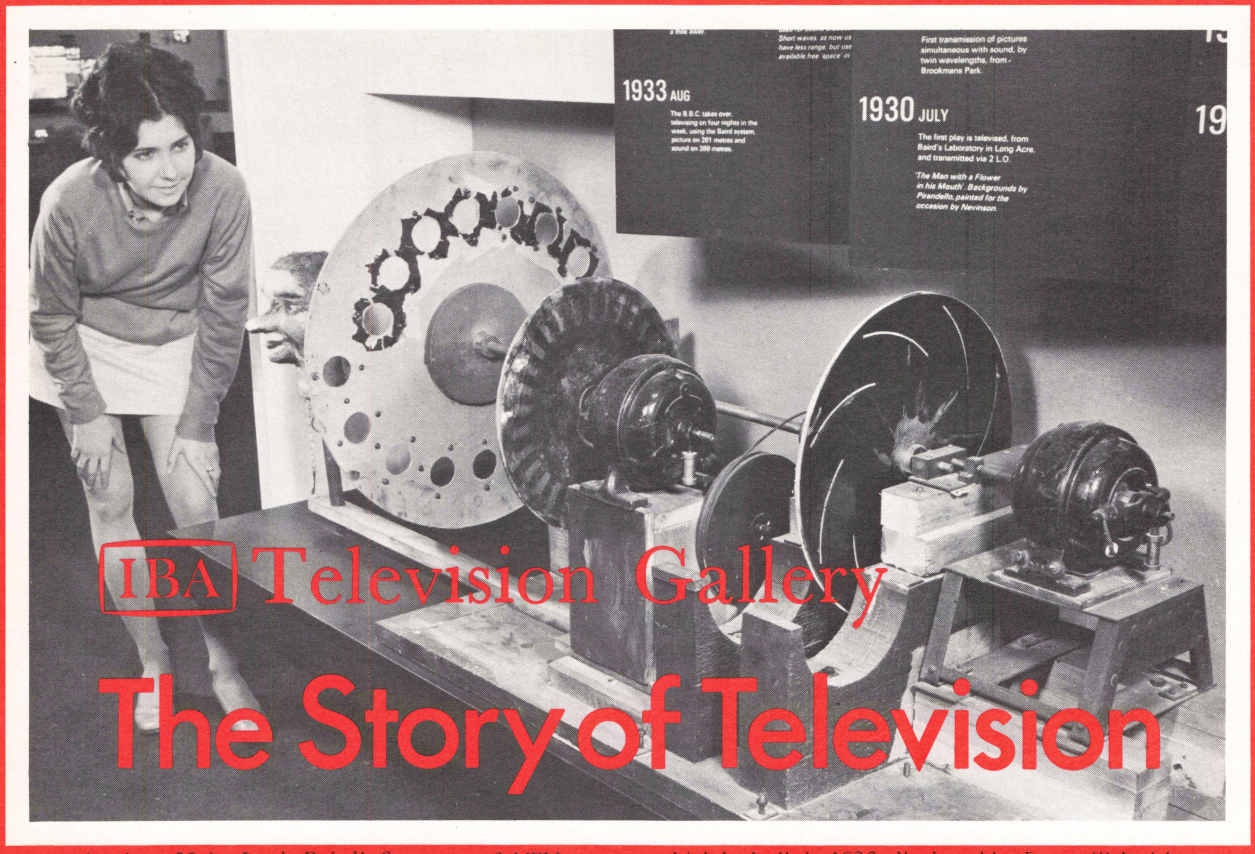


Songs for your Delight. Sir Geraint Evans presents the best of the world's opera music. *HTV Wales*

Miri Mawr. Llewelyn, the children's hero who stars in the programme. *HTV Wales*

Galw i Mewn. Harpist Eleanor Dwyryd plays in this music programme. *HTV Wales*

Skilful Rugby. A team of young rugby enthusiasts scrums down in this adult-education series. *HTV Wales*



A reproduction of John Logie Baird's first successful TV camera, which he built in 1926, displayed in the IBA Television Gallery.

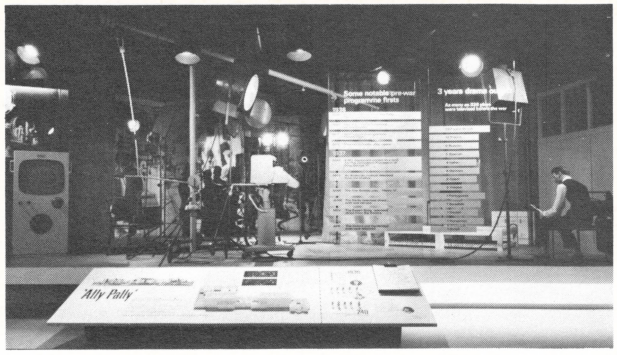
The Television Gallery, opened in 1968 at the IBA's Knightsbridge headquarters, is unique. Nowhere else in the world have all the facts about television that the ordinary viewer wants to know been assembled for him in one place and explained in his own language. This permanent exhibition has proved successful with the general public, schools, colleges, clubs and societies of all sorts. Its range of information, high standard of design, and imaginative use of audio-visual techniques make it an attractive place to visit.

The past and the present of television is atractively displayed in the Television Gallery. The invention and technical development of television is depicted and explained. The pattern of world television is shown and elaborate audio-visual displays explain how different kinds of programmes are made. Finance, television advertising, colour and satellites are among the many subjects shown. To ensure that they get the best from the Gallery, visitors are taken on guided tours, by an experienced lecturer who can explain and answer questions.

In the educational field the Television Gallery has found a wide range of uses. Some schools use it simply for visits of general interest while others find it valuable as an integral part of class projects and studies. Colleges offering courses in communications naturally find it helpful and a number of art schools come to the Gallery for the example it provides of the best of design and display techniques.

Professional organizations that run training courses in fields related to broadcasting and communications have adopted it as a permanent part of their studies and some concerns have made use of it in their apprentice training courses. The Gallery has become known throughout the world and visitors come from many countries.

The Gallery, and in particular its historical section tracing the invention of television, has become accepted, together with its associated Library, as an authoritative source of reference. It is deliberately scripted for the layman, but its description of the



A $\frac{1}{3}$ scale reproduction of the BBC's Alexandra Palace Marconi-EMI studio as it was in November 1936.

involved and complex technical story from the first ideas of the 1880's to the present day not only enables the man in the street to understand the main lines of development but also satisfies the historian and the technical expert.

The Invention of Television

The story of the invention of television involves many strands spread over more than a century and parts of it are highly technical. The Television Gallery presents this technical story within a confined space and in a way that the interested layman can follow by splitting it into two parts.

The first part explains the simple basic principles of television: the persistence of vision, simulating movement with a rapid sequence of still pictures; the early days of wireless; the transmission of a still picture by scanning, looking at it a bit at a time in a series of lines in order to turn each bit into an electrical signal; the behaviour of electrons and the fundamental ideas of the valve.

The second part shows the application of these principles by concentrating on the problem of scanning. A television picture is built up by tracing it out in a series of lines and repeating the process fast enough to take advantage of the persistence of vision; that is by repeating it not less than ten times a second. The first practical way of doing this was patented by a German scientist, Paul Nipkow, in Berlin in 1884. His scanning disc was purely mechanical and was the basis of much later work, including that of Jenkins in America, Denes von Mihaly in Austria, and John Logie Baird in England.

Another method of scanning was patented four years later by Professor Weiller, who used a set of mirrors spaced round a rotating drum. This was the means employed in the first demonstration of television, given by Professor Boris Rosing in St Petersburg in 1906. Although his results were very crude, partly because the amplifier had not then been invented, his system worked after a fashion.

A great deal of work was done on both these mechanical systems, but the fatal flaw was that the amount of information needed to define a clear picture is so great that nothing mechanical could ever move fast enough to do it really well. The man who spotted this and forecast that ultimately the solution would be found in electronics was an electrical engineer, A A Campbell Swinton. He set out his ideas in a letter to *Nature* in 1908, but he had to confess that no photoelectric phenomenon was then known that would make his ideas possible. However, he persisted to the point that in 1911 in a lecture to the Roentgen Society he presented a theoretical circuit for electronic television. This remarkable prophecy contained the basis of present-day television, even though it was to be twenty years before laboratories could build the hardware to turn his theory into practice.

The first man to start on making this theory work was Vladimir Zworykin, who emigrated to America, where he still lives, at the time of the Russian Revolution. He applied in 1923 for a patent for an electronic camera tube, which he called the Iconoscope. It was, however, some time before he got the backing and resources that he needed to complete the job and obtain his patent. Meanwhile he was overtaken by a brilliant British team working at EMI under Isaac Shoenberg. They did not start until EMI was formed by a series of mergers in 1930 but, working on the same lines as Zworykin, in 1932 they perfected the Emitron, the world's first electronic camera.

Meanwhile, however, those interested in mechanical means of transmitting pictures had not been idle. By the mid 1930's the Baird system had been developed to such a point that a Royal Commission under Lord Selsdon, that had been appointed to consider the future of television, was unable to choose between it and the electronic method. The Commission recommended that the BBC should open a full-scale public television service but that it should alternate the two systems week-by-week to give them both a public trial. This was done. The service opened on 2 November 1936 and continued until, on 5 February 1937, the Postmaster General announced that the Baird system would be closed down and that a single electronic standard was to be used from then on.

Colour in the Gallery

Independent Television is well and truly into the

This film projector, which was built in about 1905, is part of the display of the history of television in the IBA Television Gallery

colour age and visitors to the Gallery have shown a lot of interest in the subject, an interest that was becoming difficult to satisfy. For this reason the original plan of the Gallery has been modified and a new section covering all aspects of colour has been built.

In common with the rest of the Gallery this new section has been written and designed to present the information to the interested layman. Technicalities have been avoided in favour of a clear and attractive exposition of the basic principles.

Colour is a very wide field and as a guide in selecting the facts of most interest the questions asked by visitors were studied over a considerable period. These were found to fall into four clearly defined groups: the basic principles, programme production, transmission and reception. The main part of the display was accordingly designed in four panels, to answer these four sets of questions.

Nearly all shades and colours can be produced by mixing three primary colours in different proportions. To demonstrate this point a mechanical model using lights and coloured filters has been built. By means of knobs, the proportions of the primary colours can be varied, and the colour resulting from the mix shown. On this panel too, the basic principles of the three colour television systems, NTSC, PAL and SECAM, are explained.

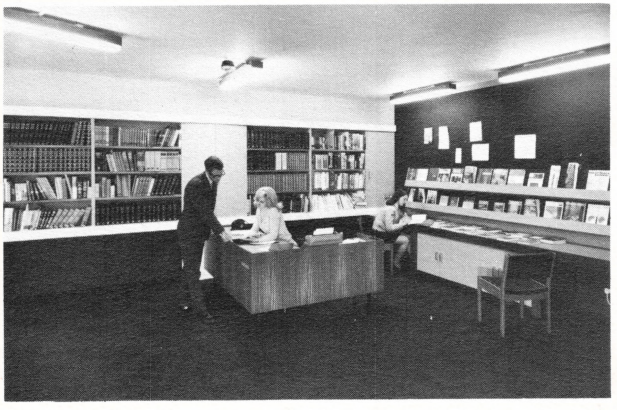
The effects of colour in the studio give rise to many questions. What colour means to people working in television production is shown by comparing it with black-and-white. Direct comparisons are made in such subjects as make-up, set design, graphics, costumes and lighting. In each field colour requires different approaches and techniques.

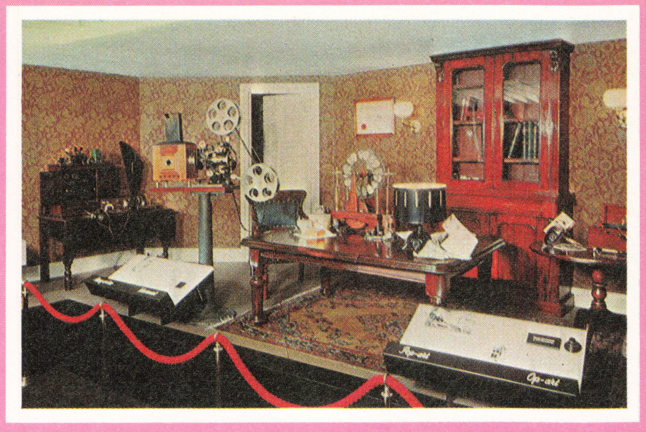
The transmitters themselves are the subject of the next section, which shows where they are, what areas they cover and what additional stations are planned. This panel will be kept up to date as new transmitters are added to the network. This section also shows something of the advanced development work undertaken by the Authority.

The last section concerns the viewer in his home and shows what he needs to know to get the best out of his colour set. The right aerial correctly sited is essential, but the surroundings of the set and the light falling on the screen have a considerable effect on picture quality and these things are demonstrated.

Alongside these four panels is a special display showing how a colour receiver works. This is a mechanical analogue of a shadow mask colour tube that by greatly enlarging elements of the component parts and using three fine beams of light to simulate the streams of cathode rays shows how the receiver assembles the three sets of signals that it receives to create the colour picture.

The modern and well-stocked library.



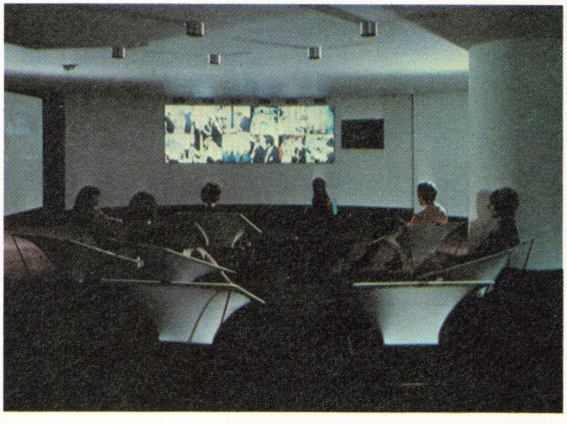


Some of the early history of television as displayed in the IBA Television Gallery. *Below:* Son et Lumière techniques are used to show how a studio programme is made. This programme is one of a drama series by Thames Television.

IBA Television Gallery

A tour of the Gallery takes about ninety minutes and up to thirty can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 am, 11.30 am, 2.30 pm and 3.30 pm and there is a minimum age limit of 16 years. Advanced booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus Routes 14 and 30 stop near by. The address is 70 Brompton Road, London SW3 1EY. *Telephone: 01-584 7011.*

Visitors watch a 12-screen presentation about ITN at the IBA Television Gallery.



A new sequence on colour added to the IBA Television Gallery.

Anglia Television

East of England

ATV Network

Midlands

Border Television

The Borders and Isle of Man

Channel Television

Channel Islands

Grampian Television

North-East Scotland

Granada Television

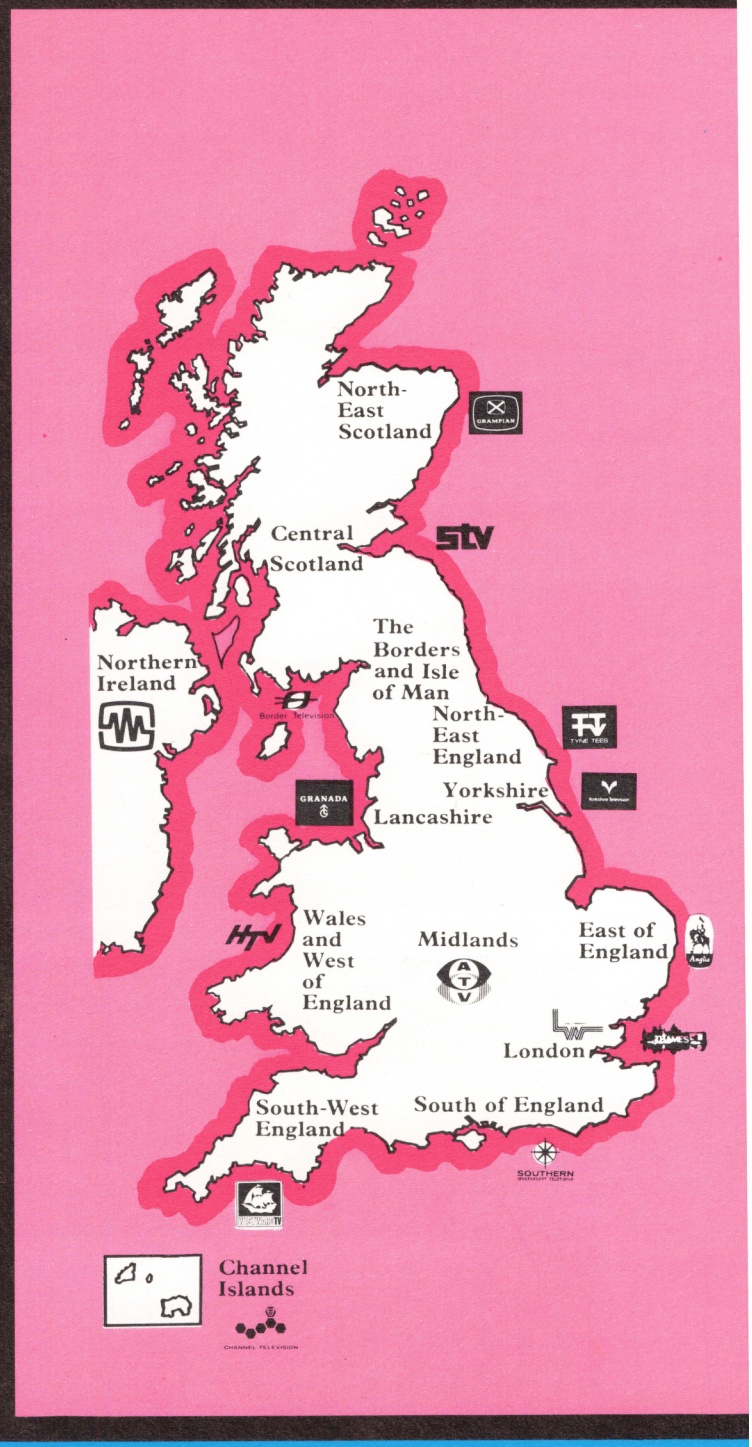
Lancashire

HTV

Wales and West of England

London Weekend Television

London (weekends)



Scottish Television
Central Scotland

Southern Television
South of England

Thames Television
London (weekdays)

Tyne Tees Television
North-East England

Ulster Television
Northern Ireland

Westward Television
South-West England

Yorkshire Television
Yorkshire

The Programme Companies of Independent Television

The IBA selects the programme companies

The Independent Broadcasting Authority does not itself produce programmes. Fifteen separate programme companies are under contract with the IBA to provide the programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends).

The companies obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the IBA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer Levy on a sliding scale related to their advertising receipts.

National and international news bulletins are provided by Independent Television News Limited (ITN), owned by all the programme companies.

Stringent conditions are applied by the IBA to ensure that programme companies comply with the requirements of the Television Act; that they provide a balanced output of programmes of high quality; that control remains within the UK and does not change without the IBA's approval; and that due regard is paid to the particular character of the areas which the regional companies serve.

Anglia Television
East of England

Head Office: Anglia House, Norwich NOR 07A
Tel: 0603 28366
London Office: Brook House, 113 Park Lane, London W1Y 4DX *Tel: 01-493 8331*
Northern Sales Office: Television House, 10–12 Mount Street, Manchester M2 5WT *Tel: 061–833 0688*
Hull Offices: Regent House, Ferensway, Kingston upon Hull *Tel: 0482 20101*
Grimsby Offices: Hainton House, Hainton Square, Grimsby, Lincs *Tel: 0472 57026*

Under agreement with the Independent Broadcasting Authority, Anglia Television provides television programmes in the East of England throughout the whole week.

Directors
The Marquess Townshend of Raynham* (*Chairman*); A Buxton*, MC; L Scott*; J Woolf*; R G Joice*; D S McCall* (*Secretary*); D Albery; W O Copeman, CBE, JP; G Daniel, LITT D, FSA; Sir Peter Greenwell, BT; D E Longe, MC, DL.
* *Executive Directors*

Officers
J F M Roualle (*Administration Controller*); J P Margetson (*Sales Controller*); P J C Battle (*Sales Manager*); R J Pinnock (*Assistant Company Secretary/Deputy Chief Accountant*); D S Little (*Contracts Officer*); A Barnett (*Station Engineer*); P Garner (*Assistant Head of Local Programmes*); J Jacobs (*Head of Drama*); C Willock (*Head of Natural History Unit*); F Taylor (*Head of Documentaries and Adult Education*); J Wilson (*Head of News*); C Ewing (*Head of Farming*); K Elphick (*Programme Planning Executive*); F O'Shea (*Production Manager*); N Wood (*Head of Films*); P J Brady (*Head of Press and Public Relations*); P Welton (*P.R. Executive*); D Dawson (*Head of Stills*); R D Crombie (*Local Sales Manager (Norwich)*); C Bond (*Northern Sales Executive (Manchester)*).

Programme Adviser
Brian Connell.

Religious Advisers
Canon A R Freeman (*Church of England*); The Rev R G Manley (*Roman Catholic*); The Rev E F Jones (*Free Church*).

Education Adviser
Glyn Daniel, LITT D, FSA.

Education Officer
C W Newman-Sanders.

Staff
Anglia Television employs a staff of 425, with additional staff for particular programmes.

Visits to Studios
A limited number of tickets are available for audiences at certain shows.

Enquiries
General enquiries from the public should be made to the Public Relations Department in Norwich; enquiries by artists' agents to the Contracts Department, Norwich. Press enquiries should be made to the Press Officer.

Submission of Scripts
Material required: 60-minute plays in *script* form. Outlines of ideas are not acceptable unless submitted through recognized agencies by authors who have had previous experience in television writing. All submissions to the Drama Department at the London office.

Programme Journal
TV Times publishes a separate edition for the Anglia Television area.

Engineering
Anglia Television Headquarters are situated in the centre of the city of Norwich and include Anglia

House (the production and administration centre), Cereal House (general offices) and Cattle Market Street (scenery construction and storage facilities, accounts and local sales departments). Office accommodation in Anglia House is being extensively modernized. Two main production studios are in use: Studio A, 52 ft by 62 ft (3,224 sq. ft), and Studio B, 25 ft by 41 ft (1,025 sq. ft). A third studio, 18 ft by 13 ft (234 sq. ft), is used for continuity purposes only. Studio A is equipped with four colour cameras and Studio B with three colour cameras. Both studios have been extensively modified for colour broadcasting. The new central technical facilities area contains: TELECINE: three channels of 16 mm with SEPMAG facilities (full colour), and three channels of 35 mm (full colour). A colour slide scanner and three caption/slide colour facilities are also provided. VIDEOTAPE RECORDING: two full colour record and replay videotape recording machines. The new master control, together with its attendant presentation suite, can handle monochrome or colour programmes. OUTSIDE BROADCASTS: The OB unit is equipped with four colour cameras and its own videotape recording machine.

Film Facilities

There are two feature sound units, both fully colour operational, serviced by a Photomec processing plant using the Agfa-Gevaert colour system. Six cutting rooms are at Norwich while three more in London handle the work of the natural history unit. The London premises also have a 16 mm/35 mm preview theatre and there is an RCA 'rock and roll' four-channel dubbing theatre and 16 mm/35 mm preview theatre in Norwich.

News and Weather Facilities

Anglia operates two staff news film units in Norwich and one each in the Hull and Grimsby news offices, where full editorial staffs work direct to the station's main news centre at Anglia House. There are over 100 correspondents and thirty attached cameramen throughout the region. Newsfilm from distant parts of the region is airlifted to Norwich daily.

Programmes

NEWS AND NEWS MAGAZINES: *About Anglia; Anglia Newsroom; Anglia Weather Bureau; Police Call; Mid-Week Mail; Trend; Time Out; Gardening.* NEWS SPECIALS: *HMS Norfolk; The Battle of the Boroughs; Royal Saturday; Power Crisis; Flashpoint Ulster.* TALKS AND DISCUSSIONS: *Arena; Probe* (including viewers' questions by telephone); *Probe Specials; The Brian Connell Interviews.* FEATURES AND DOCUMENTARIES: *Nelson; Test Case for Paradise; Sailors of Fortune; Lifeline from the Fens; The Men Who Flew the Liberators; Tales of an Exotic Planthunter; The Captain's Country; The Muddle and Go Nowhere Railway; Lincolnshire Association; Naturopathy; The Jungle Fighters; Royal Norfolk Show.* FEATURE SERIES: *Bygones; Coastline.* FARMING: *Farming Diary* (part networked). CHILDREN: *The Romper Room; Treasure Island* (networked). RELIGION: *The Making of Maurice Norvic, A 20th Century Bishop* (networked); *Out of this World* – on the Shrine of Walsingham (networked); *Church Services; A Green Hill Far Away; The Big Question; Christians in Action; Your Music at Night; The Bible for Today; Reflections; Wish you a Merry Christmas.* LIGHT ENTERTAINMENT: *Sale of the Century* (networked); *Glamour '72.* SPORT: *Match of the Week; Anglia Sport; Norwich City's Great Leap Year; European Stock Car Championship* (network). SPECIAL EVENTS: *Colchester Tattoo; British Timken Show-jumping.*

About Anglia news plane bound for Norwich.

Drama

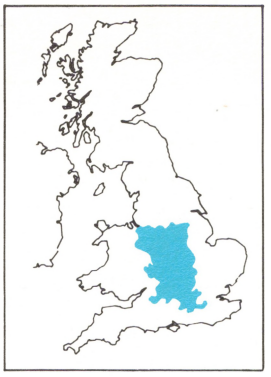
Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network.

Natural History

The Anglia Television Natural History Unit has completed a further *Survival* series. It has also made a number of special one-hour programmes, including a unique project which follows the snow goose all the way from its breeding grounds in the Arctic to the Mississippi delta. Other *Survival* specials are in preparation in East Africa, Botswana, Ethiopia and North America.

ATV Network Midlands

ATV Centre, Birmingham B1 2JP *Tel: 021–643 9898*
ATV Studio Centre, Eldon Avenue, Borehamwood, Herts
Tel: 01–953 6100
ATV House, 17 Great Cumberland Place, London W1H 1AG
Tel: 01–262 8040



ATV Network Ltd is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in the Midlands during the whole week.

Directors
Lord Renwick, KBE (*Chairman*); Sir Lew Grade (*Deputy Chairman and Managing Director*); Jack F Gill (*Finance Director*); Bruce Gyngell (*Deputy Managing Director*); Sir Eric Clayson; Norman Collins; Sir George Farmer; Leonard Mathews, OBE; Bill Ward, OBE.

Officers
Bill Ward, OBE (*Director of Programmes*); Leonard Mathews, OBE, (*General Manager – Midlands*); Francis Essex (*Production Controller*); Dennis Basinger (*Controller, Elstree Studios*); Clif Fox (*Controller, Midland Studios*); Gerry Kaye (*Chief Engineer*); Cecil Clarke (*Executive Producer – Plays*); Robert Heller (*Head of Documentaries and Factual Programming*); Anthony Lucas (*Legal Adviser*); Derek Williams (*Company Secretary*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Peter Gibson (*Head of Staff Relations*); Anthony Flanagan (*Head of Outside Broadcasts*); Billy Wright, CBE (*Head of Sport*); Robert Gillman (*Editor – News and Current Affairs*); John Terry (*Presentation Controller*); Anthony Page (*Schedules Controller and Planning Officer*); Alan Deeley (*Chief Press Officer*).

Sales Department
John Wardrop (*Director of Sales*); Guy Spencer (*Sales Controller*); Peter Mears (*General Sales Manager*); Stanley Smith (*Regional Sales Manager*).

Educational Advisers
Professor F H Hilliard, PH D, School of Education, University of Birmingham; Miss L Brayford, Headmistress, Ronkswood Infants School, Worcester; S G Austen, BA, Leamington College, Leamington Spa; M J Gifford, B SC, Director of Education, West Bromwich, Staffs; A M Parker, MA, Director of Extra Mural Studies, University of Birmingham; B P Hayes, HMI, Department of Education and Science, Worcestershire.

Religious Advisers
The Rev D R MacInnes, MA, Precentor of Birmingham Cathedral (*Church of England*); The Rev Richard J Hamper, MA, Minister of Queen's Road Baptist Church, Coventry (*Free Church*); The Rev Geoffrey R Tucker, BA, STL, Priest of St Joseph's, Chasetown, Staffs (*Roman Catholic*).

Enquiries
Enquiries about artists and programmes should be addressed to Viewers' Correspondence at ATV Centre, Birmingham.

Tickets for Programmes
A limited number of tickets are available for certain audience programmes at ATV's Birmingham and Elstree Studios. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Controller, ATV Studio Centre, Eldon Avenue, Borehamwood, Herts. The minimum age is 16.

Submission of Programme Material
As ATV's requirements are constantly changing, interested professional writers are requested, in the first instance, to communicate with the Head of the Script Department at ATV's Borehamwood Studio Centre.

Studios
ATV's studios are housed in two locations, the main transmission complex at the ATV Centre, Birmingham and a large production unit at Borehamwood, Herts. The two centres between them have all the facilities necessary to provide a complete colour television service to Midland viewers.

ATV CENTRE: Three production studios provide a total of 11,000 sq. ft of floor space and share eleven four-tube colour cameras. All studios are equipped with comprehensive sound and vision mixers and computer-type lighting control systems, and Studio One (100 × 56 ft) has seating for an audience of nearly 200. In the central technical area, which serves both the studios and the transmission and network outputs, pulse generation and distribution, assignments switching, monitoring and measuring equipment are located in the central apparatus room. Adjoining areas house telecine and VTR machines and master control facilities include a presentation studio equipped with one four-tube colour camera mounted on a remotely controlled pan and tilt head, fitted to a pedestal with a remote height adjustment. ATV's colour outside broadcasts are provided by two four-camera OB vans. These and the sixteen other vehicles which carry microwave links and other ancillary equipment are housed in a 15,000 sq. ft garage, with storage areas and maintenance workshops nearby.

BOREHAMWOOD. At this centre, three colour studios, of which one has permanent seating for an audience of 300, provide a total production floor area of 24,000 sq. ft. The two largest studios share eight four-tube cameras and a third studio has now been converted to full-colour operation using four three-tube colour cameras. The technical facilities block, which houses assignment switching, pulse and signal distribution, telecine and VTR, now includes an electronic ('optical') colour standards converter to facilitate international programming.

The Queen's Award to Industry

Associated Television Corporation, the parent company of ATV Network Ltd, has won this honour three times for its outstanding record in the field of exports.

Programmes

ATV's productions have included: NEWS: *ATV Today.* DOCUMENTARIES: *The Great Hair Do; The Mirror of Maigret; Beaton By Bailey; Germain Greer v USA; The Other Side of the Medal; Born to be Small; Kingdom in the Jungle; The Animal War; The Next Wave; Senator Edward Kennedy; Inside the World of Your Dreams; Whatever Happened to Tin Pan Alley; Stand up and be Counted; Algeria – Ten Years After; Too Late Tomorrow; Turning Point; Radical Lawyer – One Man's View of the Law;* and three investigations by Bernard Levin. In addition ATV has produced a number of half hour films under the general title of *Open Door.* Some of these documentaries are of an experimental nature; others introduced new directors and unusual subjects. FEATURES: *Women Today; Tomorrow's Horoscope; Citizens' Rights; Angling Today; Farming Today; Gardening Today.* LIGHT ENTERTAINMENT: *The Golden Shot; Saturday Variety; The Val Doonican Show; Ken Dodd; Des; Kopykats; Burt Bacharach 'Close to You'; Shut that Door!!* CHILDREN'S PROGRAMMES: *The Adventures of Rupert Bear; The Secret Service; Escape into Night; Tightrope; Fly into Danger.* DRAMA: *Beneath the Tide; The Second Time Round; The Midsummer Dream of Chief Inspector Blossom; Major Lavender; It's Good to See You; Jack Squaler's Time; Seventeen Per Cent Said Push Off; Lament of an Unmarried Father; The Long Lease of Summer; Evening Class; The Staff Room; Refuge for a Hero; Before Paris.* FILM SERIES: *Jason King; The Persuaders; Shirley's World; The Protectors; The Adventurer.* SPECIALS: *A Royal Gala Variety Performance; Sir Kenneth Clark; Robinson Crusoe on Ice.* DRAMA SERIES: *Crime of Passion; Spyder's Web; Suspicion; Crossroads; Love Story; Man from Haven; Hunter's Walk; Strauss; General Hospital.* EDUCATION: *Primary French; Stop, Look, Listen; Conflict; The Time of Your Life; Rules, Rules, Rules; And the Living of It; Figure It Out.* COMEDY SERIES: *My Good Woman; Alexander the Greatest; Lollipop.* ADULT EDUCATION: *Rules of the Game; The Communicators; Holidays Abroad; It's Your Money; Take a Cine Camera; Something to Sing About; Getting Your Money's Worth; Foreign Flavour.* RELIGION: *A Play for Sunday; Songs That Matter; Got the Message; Who Knows?; Stories Worth Telling.* SPORT: ATV participates in network programming in addition to covering Midland events. *Star Soccer* is a regular weekend feature in the football season.

The new ATV Studio Centre at Birmingham

Border Television

Border Television

The Borders and Isle of Man

Television Centre, Carlisle CA1 3NT *Tel:0228 25101*
14 Curzon Street, London W1Y 7FH *Tel:01-499 7541*

Border Television Limited is a public company which, under agreement with the Independent Broadcasting Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumberland, Westmorland, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.

Directors

Sir John Burgess, OBE, TD, DL, JP (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); B C Blyth, M INST M (*Sales Director*); Major T E Brownsdon, OBE, JP; The Earl of Lonsdale; G S Marr; J I M Smail, OBE, MC, TD, DL; Colonel The Earl of Stair, CVO, MBE, JP; John C Wade, OBE, JP; R H Watts, FCIS, FCWA (*General Manager and Company Secretary*); Esmond Wright, MA.

Officers

D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower, C ENG, FIEE (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); A P Logie, DIP INST M (*Sales Manager*); K Coates, M INST M (*Regional Sales Manager*).

Religious Advisers

Canon Robert Holtby (*Church of England*); Rev Dr John Marsh (*Free Church*); Rev Dr A W Sawyer, OBE, MC (*Church of Scotland*); Rt Rev Monsignor R L Smith (*Roman Catholic*).

Staff

Total members of staff 154.

Script Requirements

Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal

A special Border edition of the *TV Times* gives full details of all the programmes.

Studios

Production facilities are concentrated at Carlisle in a building specifically designed for the purpose. Studio facilities for local productions comprise three studios, with areas of 1,050, 645 and 227 sq. ft. The main studios are being re-equipped for live colour programming and it is anticipated that the new colour facility will be brought into service in Spring 1973. Three of the latest colour cameras are being installed, with control and apparatus rooms completely revised to accommodate new vision mixing and monitoring equipment. The existing solid-state lighting control equipment will continue to be used. A modern suite of make-up and dressing rooms, and a scenery production and storage area complete the studio complex. The 227 sq. ft. presentation studio forms part of a suite containing announcers' office and changing room, adjacent to the master control area. A vidicon camera with remotely-controlled zoom lens and panning head is used in this studio. Studios, technical and film areas occupy almost 10,000 sq. ft. of a total area of approximately 23,500 sq. ft.

Technical Facilities

Film and slide equipment comprises four telecine machines, one 35 mm/16 mm slide multiplexed colour, one 35 mm simplex colour and two 35 mm/16 mm/ slide multiplexed monochrome machines. SEPMAG facilities are available in conjunction with all 16 mm machines, and there are also full magnetic transfer facilities. VTR facilities include two high-band colour machines with electronic editing capability.

Film Facilities

Two sound camera units provided with the latest cameras and equipment cover the extensive Border area, assisted by freelance cameramen situated

throughout the Borders. Sophisticated film editing facilities are provided in the Television Centre, including dual picture head and projection editing machines. 16 mm and 'stills' processing facilities complete the company's film arrangements.

Programmes

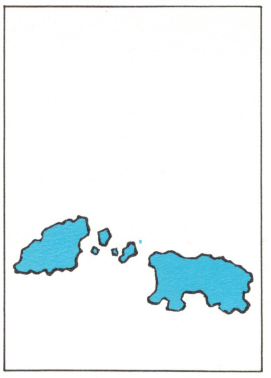
Border Television's local programmes include *Border News and Lookaround*, Monday to Friday, a magazine of news and features about people and events in the region; *Border Sports Review* (Fridays) previews weekend sport; *Border Sports Report* (Saturdays), a round-up of weekend sport; *Border Diary*, a summary of forthcoming events; *Border Forum*, an after dinner conversation programme; *Mr and Mrs*, a quiz show with Border participants and cash prizes; *The Sound Of . . .*, a series featuring all kinds of music; *Late Night Friday*, a programme of comment, entertainment and music; *Spotlight*, a talent show for Border area entertainers; *What's in a Name*, a series which explores the origins and history of well-known Border names; *Border Month*, a late night look back at the news and events of each month with an invited audience asking the questions. A mid-afternoon news bulletin is screened every weekday and a news summary closes weekday transmissions. News flashes give important news at weekends. Local police use the news service for urgent messages and special notices and *Police Call*, a weekly report on local crime, invites viewers to co-operate with the police. Occasional documentaries planned.

Wendy Wood and Jo Grimond, MP – Scottish patriots – with Border Television's Allan Powell.

CHANNEL TELEVISION

Channel Television
Channel Islands

The Television Centre, St Helier, Jersey, Channel Islands
Tel: 0534 23451
Les Arcades, St Peter Port, Guernsey, Channel Islands
Tel: 0481 23451



Channel Television is the trading name of Channel Islands Communications (Television) Limited, which is a limited liability company registed in Jersey and is the programme contractor appointed by the Independent Broadcasting Authority for the Channel Islands.

Directors
E D Collas (*Chairman*); K A Killip, OBE (*Managing Director*); Mrs George Troy; E H Bodman; M J Brown; Harold Fielding; G Le G Peek; W N Rumball; Advocate T Cubitt Sowden.

Officers
Brian Turner (*Operations Manager*); Phill Mottram Brown (*Head of Sales*); John Rothwell (*Head of News and Features*); A G McLintock (*Company Secretary*).

Staff
The total staff of the Company is 61.

Religious Advisory Committee
The Very Rev Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Canon A V Olney (*Roman Catholic, Jersey*); Rev C G H Nowell (*Free Churches, Jersey*); The Very Rev F W Cogman, Dean of Guernsey (*representing Anglican Church, Guernsey*); Rev F I Davies (*Free Churches, Guernsey*); Canon J F Rea (*Roman Catholic Church, Guernsey*).

Enquiries
Enquiries about artists and programmes should be addressed either to the Editor, *Channel Television Times*, Smith Street, St Peter Port, Guernsey, or Viewers' Correspondence, Channel Television, The Television Centre, St Helier, Jersey.

Submission of Scripts
Channel Television's script requirements are limited to those of a local nature, although there is sometimes scope for short, one-act plays. The Head of News and Features welcomes programme ideas and scripts which could be of interest to Channel Island viewers and these should be addressed to him.

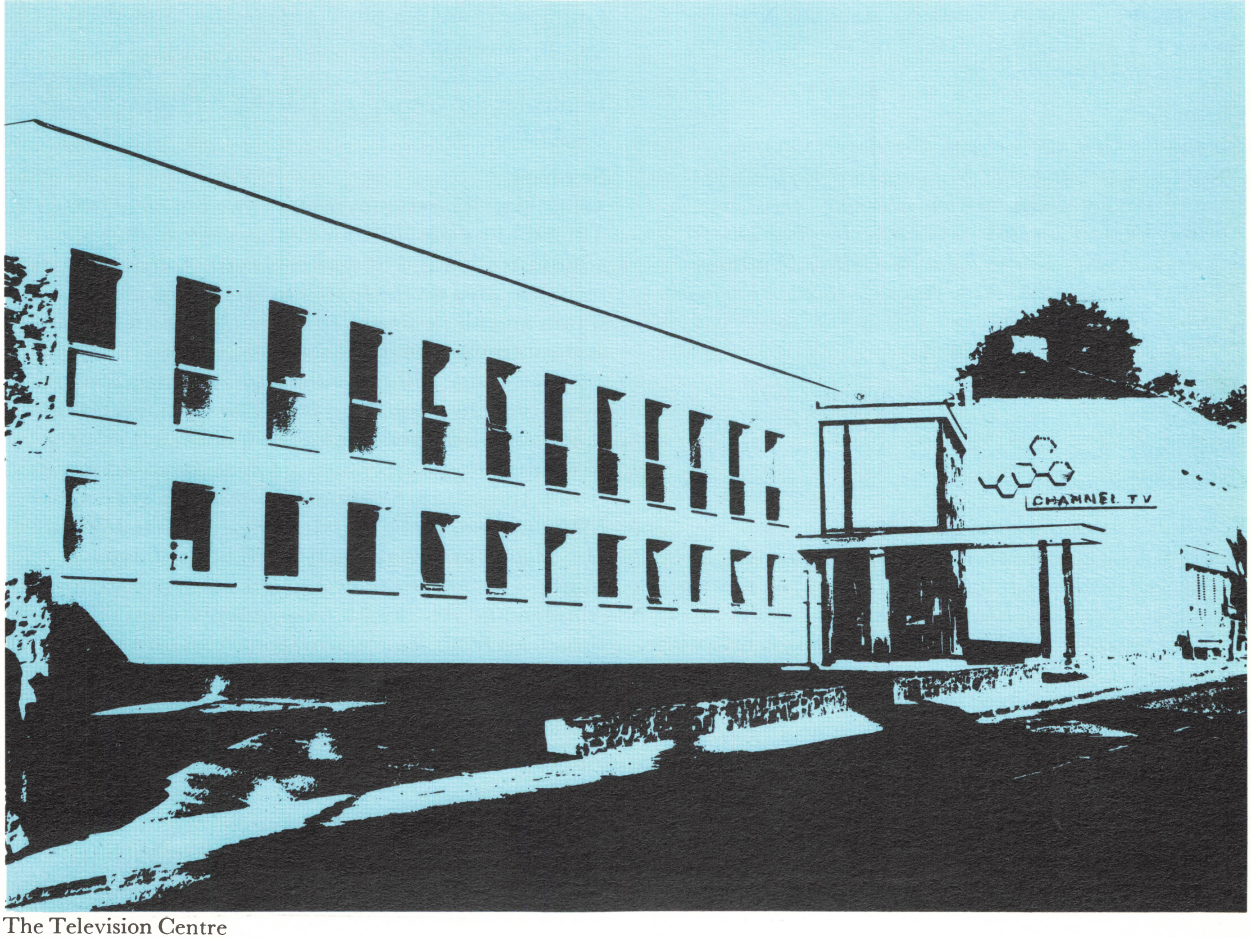
Programme Journal
Channel Television Times is published by Channel Islands Communications (Television) Ltd, and its editorial address is Smith Street, St Peter Port, Guernsey.

Studios
JERSEY: Studio 1, 40 ft by 25 ft. Three vidicon cameras and normal sound facilities for television and film recording. Presentation studio with vidicon camera. Two telecine units for 35 mm, slide and 16 mm projection with optical, magnetic and SEPMAG facilities. GUERNSEY: Studio measuring 30 ft by 20 ft designed for live television usage and 16 mm film production. A microwave link from Guernsey to Jersey provides for live television inserts from Guernsey into local programmes.

Film Facilities
Channel has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16 mm Pro-600 and Bolex Reflex electrically driven hand-held sound/silent cameras. Nagra full-track tape recorders equipped with Neopilot sync are used with the above cameras. The station is equipped with transfer facilities from Neopilot $\frac{1}{4}$ in. tape to double-headed working, using Leevers-Rich magnetic film recorders. Channel is equipped to process and print its own reversal film.

Programmes
Channel News, a local newscast and newsreel, is transmitted at 6 pm Monday to Friday, with a 2-minute weather forecast supplied by the States of Jersey Meteorological Department. *News from Channel*, national and local news and weather forecast, Monday to Friday at 1.15 pm. *Channel News Headlines*, 3-minute Sunday bulletin. *Farming News*, a weekly programme of news, information and features on the oldest industry in the Channel Islands, transmitted on Thursdays and repeated on Sunday afternoons. *Channel Islands Knock-out Quiz*, a general

knowledge contest between children of Jersey and Guernsey, transmitted live on Mondays in the autumn at 6.10 pm. *Channel Lookaround*, a weekly magazine programme featuring people and events in the Channel Islands. This programme covers a wide range of subjects such as light industry, fashion and the arts. *Sports Round Up*, a weekly newsreel and magazine of sport in the Islands, transmitted on Thursdays. *Channel Report*, a weekly news magazine programme transmitted on Fridays at 6.10 pm. *What's on Where*, diary of the minor events taking place in the Channel Islands, transmitted twice weekly. *Police File*, a 5-minute crime information programme bringing up-to-date crime news from the police forces of the Bailiwicks of Jersey and Guernsey, transmitted on Tuesdays. *States Lotteries*, 10-minute programmes giving results of the Jersey and Guernsey Lottery draws. *Actualités*, a newscast in the French language which is broadcast on Monday, Wednesday, Thursday and Friday (late night). *Commentaires*, a short programme in the French language transmitted on Tuesday evenings, which reports a current affairs talking point in depth. *Bulletin Météorologique*, a weather forecast in the French language, broadcast Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer, sends birthday messages to young viewers. *Link-up*, which is a monthly programme about the activities of the churches in the Channel Islands. *Channel Report 'Special'*, an irregular programme mounted to cover events of special interest in the Islands. A series of programmes is presented from time to time featuring bands and musicians playing locally. Channel Television serves a community which, by virtue of ancient charters, has self-government. Because of this, special political programmes are provided from time to time.



The Television Centre

Grampian Television
North-East Scotland

Queen's Cross, Aberdeen AB9 2XJ *Tel: 0224 53553*
103/105 Marketgait, Dundee DD1 1QT *Tel: 0382 21777*
11 Connaught Place, Marble Arch, London W2 2EU
Tel: 01–723 7375

Grampian Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East Scotland during the whole week.

Directors
Captain Iain M Tennant, JP (*Chairman*); Alex Mair, MBE (*Chief Executive*); James F Buchan (*Programme Controller*); Sir John Carmichael, KBE, LL D; The Dowager Viscountess Colville of Culross, OBE; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, MA, JP; Calum A MacLeod, MA, LLB; Neil Paterson, MA; Major Michael Crichton Stuart, MC, DL, JP; Lord Tayside, OBE, CA, JP.

Officers
Alexander Dey, CA (*Company Secretary*); Charles Smith, MBE (*Controller of News and Current Affairs*); Jeremy Taylor (*Production and Planning Controller*); Alastair Beaton (*Publicity and Promotions Executive*); Robert Christie (*Labour Relations Officer*); Anthony Elkins (*Head of Film*); Alex Ramsay (*Station Engineer*).

Religious Advisers
Rev Dr George T H Reid (*Church of Scotland, Aberdeen*); Rev Thomas R S Campbell (*Church of Scotland, Dundee*); Rev Provost Arthur Hodgkinson (*Episcopal*); Rev Father Charles McGregor (*Roman Catholic*); James D Michael (*layman*).

Schools Advisory Committee
James R Clark, CBE, MA, B SC, M ED (*Director of Education, Aberdeen*); James Scotland, MA, LL B, M ED (*Principal, Aberdeen College of Education*); James Carson, MA (*Director of Education, Dundee*); A K Forbes (*HM Chief Inspector, Scottish Education Department*); Rev P Craik MacQuoid, MA, JP (*Aberdeen County Council*); William Wilson, FRSA, FTC (*Educational Institute of Scotland*); Councillor Roy Pirie (*The Counties of Cities Association*); Robert Aitken, MA (*Educational Institute of Scotland*); David S Moyes, CBE, TD, MA (*Educational Institute of Scotland*); Harry W H Marnie, MA (*Educational Institute of Scotland*).

Schools Liaison Officer
Mrs Sheena Young.

Staff
Total members of staff 144.

Awards made by the Company
Grampian Golf Trophy competed for annually; Grampian Giant Slalom Trophy competed for annually on ski-slopes in the Grampian area; annual trophy for the Grampian Television Personality of the Year.

Studios
ABERDEEN: The studios occupy an area of 40,600 sq. ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all necessary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner and two videotape recorders are available. On the ground floor two studios of 2,000 sq ft and 750 sq ft can be linked to form a floor area of 2,750 sq ft. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq ft film interview studio. The Aberdeen film unit is equipped with Auricon and Arriflex 16 mm cameras. Outside Broadcast facilities are provided by a four-camera channel OB unit.
DUNDEE: A film interview studio with associated offices is maintained in Dundee. A 16 mm sound film unit is based here.

Programmes
Grampian produce the following:
NEWS AND NEWS MAGAZINES: *Grampian News* (daily, Monday to Friday), a local newscast and newsreel; *Grampian Week* (weekly), a topical news programme

covering Scottish affairs; *Country Focus* (fortnightly), a news programme for the farming community.

DISCUSSIONS AND FEATURES: *Points North* (monthly), discussion by Scottish MPs on economic and social problems; *Grampian Special* (periodically), investigations into various aspects of public affairs; *Viewfinder* (periodically), interviews in depth with international figures.

LIGHT ENTERTAINMENT: *McCue's Music* (weekly), Bill McCue sings his kind of music; *Calum's Ceilidh* (weekly), highland entertainment; *Try for Ten* (weekly), a general knowledge quiz; *Melody Inn* (weekly), a Victorian musical entertainment.

CHILDREN'S PROGRAMMES: *High Time* (weekly), a showcase of youngsters' skill and talent; *Top Team* (weekly), educational quiz.

RELIGIOUS PROGRAMMES: *Action Announcements* (periodically), details of voluntary Christian Action work; *Sunday Talks* (weekly); *A Kind of Living* (weekly), young people talk about their voluntary work overseas; *The Christian Now* (weekly); *The State of the Church* (periodically), an examination of current trends by Church leaders.

SCHOOLS PROGRAMMES: *Living and Growing; Our Future; Mathman.*

Grampian's Aberdeen Studios

Granada Television
Lancashire

Granada TV Centre, Manchester M60 9EA *Tel: 061–832 7211*
36 Golden Square, London W1R 4AH *Tel: 01–734 8080*

Granada Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Lancashire including Cheshire and parts of other counties.

Directors
Cecil G Bernstein (*Chairman*); Alex Bernstein (*Joint Managing Director*); Denis Forman (*Joint Managing Director*); Julian Amyes; Lord Bernstein; Philip Jacobs; David Plowright; Joseph Warton; Professor Frederick Williams.

Executive Directors
Leslie Diamond (*General Manager*); Barrie Heads (*Managing Director, Granada International Productions Ltd*); Peter M Rennie (*Sales Director*).

Executive Producers
Peter Eckersley (*Drama*); Michael Scott (*Local Programmes*); Jack Smith (*Schools*); Jeremy Wallington (*Current Affairs*).

Officers
Bill Cheevers (*Director of Engineering*); Leslie Diamond (*General Manager*); Bill Dickson (*Company Secretary and Financial Controller*); Keith Fowler (*Chief Engineer*); Norman Frisby (*Press Officer*); Alan Gilbert (*Chief Accountant*); Michael Murphy (*Press Executive*); David Plowright (*Programme Controller*).

Studios
THE TV CENTRE, MANCHESTER 3. *Tel: 061–832 7211.*
The Granada Television Centre in Manchester was the first building in Britain specifically designed and built for television. It covers a 5 acre site in the centre of Manchester with an eight-storey administrative building topped by a 250-ft steel lattice tower, a landmark on the skyline of the new city. Granada has five colour production studios with a floor space of 21,500 sq. ft.
A £250,000 four-camera colour mobile control-room heads the Granada fleet of Outside-Broadcast vehicles.

Programmes
GRANADALAND PROGRAMMES: *Newsday.* Daily round-up of regional news and views. *Put it in Writing.* Viewers write to Bob Greaves and tell him what they think. *Police File.* Spot the crook and help the police. *This is Your Right.* Guiding viewers through the jungle of government and municipal red-tape. *On the Line.* A Granadaland MP is cross-questioned by his constituents over a Manchester/London TV link. *Kick Off.* A Friday night preview of the next day's sport. *What's On.* A look at coming events in Granadaland.
CURRENT AFFAIRS: *World in Action.* From wherever in the world the action is. *What the Papers Say.* Granada's longest-running programme in which the week's newspapers are dissected. *All Our Yesterdays.* How the newsreels and headlines of 25 years ago influence the lives and times of today. *Cinema.* Films, stars and the men who make them. *Open Night.* 100 viewers come to the studio to say what they think of the week's TV.
SPECIALS: *Disappearing World.* Programmes on the plight of vanishing communities in out-of-the-way areas of the world as civilization catches up on them. One series examined the South American Indians. A further programme looked at life for the Tuaregs of the Sahara. *A Year of Killing.* The violent birth-pangs of the new state of Bangladesh. *A Gift for Music.* Profile of a unique Manchester music school, Chetham's Hospital. *Over the Hills and Far Away.* Children's fantasies on an Easter holiday. *The Year of Ken Goodwin.* The rise to stardom of a north country comic. *European Journey.* Denis Mitchell and Rene Cutforth make their leisurely way across Common Market Europe. *State of the Nation.* Reports on Britain in a changing world.
DRAMA SERIES: *Coronation Street.* Now in its 12th year, the story of six terraced houses, a pub and a corner

shop, and the folk who live there. *A Family at War*. A Liverpool family, the Ashtons, through the Second World War. *Adam Smith*. Life of a Church of Scotland minister in a country parish in the Scottish lowlands. *Holly*. A six-part psychological thriller and love story. *Home and Away*. A middle-aged woman's attempts to break away from being a housewife. *Country Matters*. A thirteen part series adapted from the country stories of H E Bates and A E Coppard. *The Last Journey*. A look at the ferment of pre-revolutionary Russia and the last days in the life of Leo Tolstoy. *Another Sunday and Sweet FA*. A football game illustrates that by sticking firmly to the rules, life can be very unfair. *The Birthday Run*. A family of cyclists find their world is changing and their long-held beliefs are at risk. *Whose Life is it Anyway?* The question of whether a man has the right to decide he is going to die.

GAMES: *University Challenge*. Teams from Britain's universities race against each other and the clock.

LIGHT ENTERTAINMENT: *The Comedians*. Thirty-minute sessions of non-stop stand-up jokes. *Nearest and Dearest*. Jimmy Jewel and Hylda Baker. Adventures in a Lancashire family pickle factory.

CHILDREN: *Lift off with Ayshea*. Today's disco scene. *Clapperboard*. A look behind the scenes of the film world. *The Intruder*. Adaptation of John Rowe Townsend's story of mistaken identity.

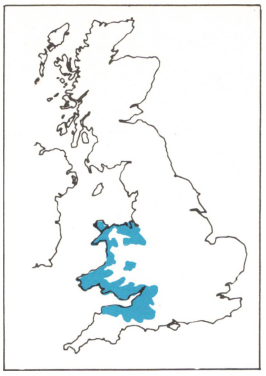
SCHOOLS: *It's Fun to Read*. Learning to read with puppet boy and girl, Bill and Penelope. *Picture Box*. Long-running series of inspiring and exciting visual material to stimulate children's moods and emotions and urge them to create. This has the biggest audience of any of ITV's schools programmes. *Neighbours*. The everyday lives of our neighbours in Europe. *The Living Body*. The working of the human body, bringing to life the diagrams and models of the classroom. *The Captured Years*. The social and economic history of Britain since 1900. *The Messengers*. 'Questions of Value' – a look at moral issues as presented in feature films. 'On Camera' – a look at the TV documentary and TV drama and how they are made. *The Magic of Music*. To stimulate the awareness of music among 6–7 year olds. *Flashback*. People who remember and reminisce about their work, their family life and the places they have lived.

ARTS AND SCIENCE: Granada endowments to universities in the North of England include a Chair of Landscape Architecture at Sheffield, a Television Research Fellowship at Leeds, annual arts fellowships at York and Lancaster, dual degree scholarships in Arts and Science at York. Granada also makes grants to repertory theatres, art galleries and music and drama festivals in the North.

The Granada TV Centre

HTV Wales and West of England

HTV Wales, Television Centre, Cardiff CF1 9XL
Tel: 0222 26633
HTV West, Television Centre, Bath Road, Bristol BS4 3HG
Tel: 0272 70271
HTV Limited, 99 Baker Street, London W1N 2AE
Tel: 01–486 4311



HTV is the public company which, under agreement with the Independent Broadcasting Authority, provides a general Independent Television service for the West of England and South Wales and a separate service for Wales.

Directors

The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); A T Davies, QC (*Vice-Chairman* and *Chairman of HTV Wales*); G E McWatters (*Vice-Chairman and Chairman of HTV West*); A J Gorard (*Managing Director*); J Aeron-Thomas†; Stanley Baker†; W G Beloe*; Richard Burton†; W F Cartwright, DL†; J E C Clarke*; A R Edwards†; Sir Geraint Evans, CBE†; M Geraldo*; W A Hawkins, FCA*; T Hoseason-Brown*; J James*; A Llewelyn-Williams†; Lady E J Parry-Williams†; G H Sylvester, CBE*; E L Thomas†; W Vaughan-Thomas†; R W Wordley (*Sales Director*).

* Member of HTV West Board.
† Member of HTV Wales Board.

Officers

I D Alexander (*Education Officer*); P Dromgoole (*Programme Controller, West of England*); M Jones, MBE (*Planning Executive*); T Knowles (*Company Secretary*); T Marshall (*Chief Engineer*); J Morgan (*Programme Adviser*); M Towers (*Deputy Programme Controller, Operations*); A Vaughan (*Programme Controller, Wales*); N Witt (*Production Manager*); R W Wordley (*Sales Director*).

Studios

The company has completed a programme of full colourization. The Cardiff production centre includes studios of 4,800 sq. ft and 1,800 sq. ft fully equipped for colour operations. The central apparatus area has similarly been re-equipped for full colour. In addition to the 16 mm film-processing facilities at the Bristol studios, colour film processing is also operational at Cardiff. Twelve cutting rooms are in use, seven at Cardiff and five at Bristol.
The Bristol Studio Centre provides two production studios, one of 7,500 sq. ft and one of 1,750 sq. ft. They are fully equipped with colour cameras and are served with VTR and telecine facilities. The company operates eleven film units in Wales and the West.

Outside Broadcasts

A comprehensive fleet of Outside-Broadcast vehicles is in constant use, including a four-camera colour OB scanner, a mobile VTR unit, full micro-wave link facilities and associated production vehicles.

Staff

HTV employs a staff of approximately 500.

Programmes

More than 700 hours of television are produced annually from HTV's studio centres at Bristol and Cardiff. Productions are essentially regional in character, but a number have been placed on the national network. HTV took first prize at the UNDA festival with the religious programme *I was a Stranger*, and won the Royal Television Society's Pye Oscar for the best regional production with the crime drama, *Thick as Thieves*.
Programmes span a broad spectrum, but drama and drama series have assumed special significance. HTV West created *Pretenders*, the networked thirteen-part adventure story based on the Monmouth Rebellion, and is now completing a £500,000 twenty-four part saga devoted to the story of King Arthur, one of the most romantic figures in history. HTV was also the first company to experiment with 'free-access' broadcasting; instigating and screening a trade union's own self portrait, *My Brother's Keeper*.

HTV WALES PRODUCED:

NEWS AND CURRENT AFFAIRS: *Report Wales*; *Y Dydd*; *The Other Half*, a discussion programme chaired by Lord Chalfont; *Constituency Question Time*, in which

MP's faced their electors; *Enterprise in Industry; Political Scene.*

DOCUMENTARIES: *Return to Rhymney*, a reflective study by Oscar-winning producer Jack Howells on the town where he was born; *One Dark Morning*, the story of a country policeman who was shot and blinded by a thief; *Our Children – An Underdeveloped Nation* reported the shocking facts about the diets of British children; *Biafra – An Anatomy of Aid* focused on the aftermath of the conflict in Nigeria; *John Morgan's World*, a weekly series in which John Morgan looked at a wide spectrum of human affairs; *The Urdd National Eisteddfod 1972*, a study of the festival of the Welsh League of Youth in its jubilee year.

OUTSIDE BROADCASTS: *The National Eisteddfod of Wales* at Haverfordwest featured the principality's biggest cultural event of the year.

LIGHT ENTERTAINMENT: *Sounds Noble* starred Rosemary Noble, one of Wales's rising young stars.

THE ARTS AND EDUCATION: In *The Splendour Falls*, a six-part series, Wynford Vaughan-Thomas looked at the story of the castles of Wales. Another series, *Songs of the Celts*, presented artists from four Celtic countries. *Gallery* inquired each month into the state of the arts.

MUSIC: *Songs for your Delight*, a five-part series starring Sir Geraint Evans, presented the best of the world's opera music; *In Harmony*, a medley of music by Welsh musicians.

SPORT: *Skilful Rugby*, a six-part series outlining the techniques of international rugby today.

HTV WEST PRODUCED:

DRAMA: *Pretenders*, thirteen-part adventure series; *Thick as Thieves; A Class by Himself*, comedy series of six productions starring John Le Mesurier and Peter Butterworth; *Arthur*, twenty-four part adventure series, and possibly the largest production yet undertaken by a regional company; *Festival*, devoted to the amateur players in the West Country.

NEWS AND CURRENT AFFAIRS: *Report West; Sport West; The West in Westminster; Press Call*, series; *Second Look*, series; *The Bath Tunnel Row; One Man's China; Election Extra.*

DOCUMENTARIES: *An Average Sort of Night*, 24 hours in a casualty unit; *A Slight Lull in the Lower Falls*, West country soldiers on duty in Belfast; *Bath, a City Preserved*; *Hippy Summer; My Brother's Keeper.*

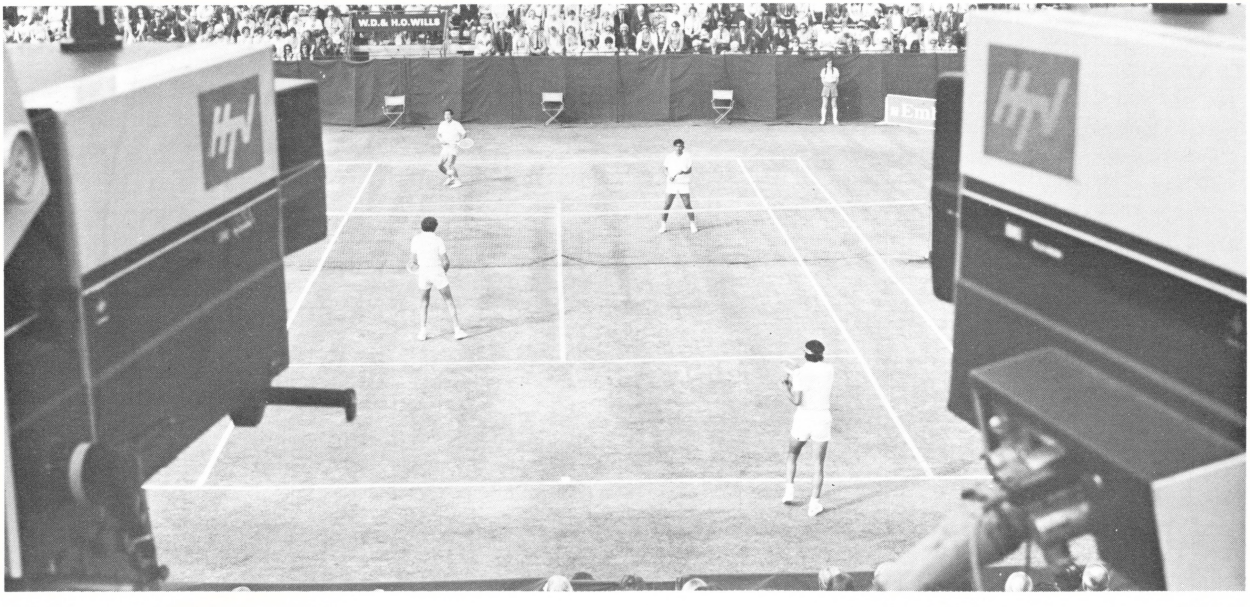
ARTS AND MUSIC: *Gallery*, monthly magazine; *The Dave Cash Radio Programme*, series of twenty-six pop shows; *A Country Girl*, musical portrait of Anita Harris; *Sounds of the Forties; The Music of Bath.*

WOMEN AND CHILDREN: *Tinkertainment*, children's series screened each weekday; *Women Only*, twice weekly series.

EDUCATION AND RELIGION: *There Go I*, religious series; *Theory into Practice*, series for teachers.

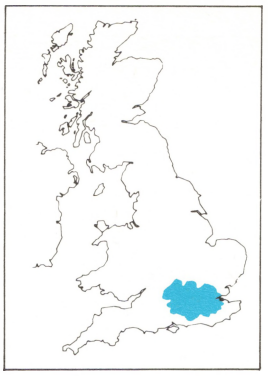
LIGHT ENTERTAINMENT: *Mr and Mrs*, weekly quiz; *This is the West this Week*, weekly magazine.

OUTSIDE BROADCASTS: *Miss HTV West Final; Tennis; Showjumping; Soccer; Bath and West Show; Church Services; Racing.*



London Weekend Television

London (weekends)



LONDON: South Bank Television Centre, Kent House, Upper Ground, London SE1 9PP *Tel: 01-261 3434*
FILM AND OUTSIDE BROADCAST BASE: Wycombe Road, Wembley, Middlesex. *Tel: 01–902 0102*
NORTHERN SALES OFFICE: Thomson House, 1–23 Withy Grove, Manchester M60 4BJ *Tel: 061–832 2902*

London Weekend Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London from 7 pm on Fridays to close down on Sundays.

President
Aidan Crawley

Directors
The Rt Hon John Freeman, (*Chairman and Chief Executive*); Lord Campbell of Eskan (*Deputy Chairman*); The Hon David Astor; Cyril Bennett (*Controller of Programmes*); Robert Clark; Vic Gardiner (*General Manager*); Lord Hartwell; Duncan McNab; The Hon David Montagu; Rupert Murdoch; G H Ross Goobey; Evelyn de Rothschild.

Officers
Roger Appleton (*Chief Engineer*); John Baker (*Chief Accountant*); Charles Bayne (*Head of Press and Publicity*); John Blyton (*Assistant Controller* of Programmes (*Administration*)); Warren Breach (*Head of Presentation*); John Bromley (*Head of Sport*); Martin Case (*Head of Casting*); Peter Cazaly (*Production Controller*); Rex Firkin (*Joint Deputy Controller of Programmes*); Eric Flackfield (*Assistant Controller of Programmes* (*Planning*)); Colin Freeman (*Head of Programme Finance*); Tim Frost (*Head of Promotion*); Roy van Gelder (*Controller, Staff Relations*); Tony Hepher (*Head of Visual Services*); Jimmy Hill (*Joint Deputy Controller of Programmes, Controller of Press, Publicity and Promotion*); Geoffrey Hughes (*Head of Current Affairs*); Peter McNally (*Financial Controller*); Ron Miller (Sales *Manager*); Cyril Orr (*Company Secretary*); Harry Rabinowitz (*Head of Music Services*).

The South Bank Television Centre
London Weekend Television's new South Bank Television Centre was officially opened by His Royal Highness The Duke of Kent in June 1972. Production was gradually moved to the South Bank from Wembley Studios during the following months until, by the end of the year, the company's entire operation came under one roof for the first time since the formation of London Weekend in 1968. The administration offices had formerly been situated in Station House, Wembley, and the Sales Department had been in Old Burlington Street, W1.
The new studios and supporting technical facilities are housed in a podium block adjacent to a twenty-five storey tower block which rises to a height of 275 ft. A total of five studios are in constant use and range from a small announcers' studio of 350 sq. ft to Studio One which covers 7,600 sq. ft and incorporates permanent audience seating for 250 people. There is also a permanent studio for *World of Sport* which is presented by London Weekend on behalf of the network.
The podium block contains ancillary technical areas of 17,000 sq. ft, a 26,000 sq. ft scenic service area, rehearsal rooms, artists' dressing rooms, wardrobe department, and make-up areas. The restaurant, clubroom and other staff amenity areas have views across the Thames. Beneath the podium block is parking space for 100 cars and at roof level there are paved and landscaped terraces. A steel-framed form of construction has been used for this block with pre-cast concrete units being used for floors and roofs. The external walls are of brick and block construction with pre-cast concrete panels having an exposed aggregate finish. The windows are double-glazed with tinted glass which retains heat in the winter and reduces the effect of the sun's rays in summer. The lowest storey is clad with facing brickwork.

The tower block provides 100,000 sq. ft gross of administrative office space in the upper 18 floors above podium level. There are five high-speed lifts located in the central service core. This structure has reinforced concrete frames with pre-cast concrete panels to match those of the podium block.

Programmes

London Weekend Television has a franchise which is unique among the Independent Television companies. The company broadcasts in London exclusively during the period from 7 pm Fridays, the end of the week's work for most people, to close down on Sunday night, when the prospect of a new working week is imminent.

Television programmes during this period are, for the average family, part of the general pattern of leisure activities which are enjoyed at the weekend and they must reflect this in their general style and content. Programmes like *Please Sir!*, *The Fenn Street Gang*, *On The Buses* and *Doctor In Charge* are established comedy successes both at home and overseas. The award-winning Saturday afternoon sports programme *World of Sport* has provided sophisticated and entertaining coverage. The weekly soccer programme *The Big Match* has continued to lead its field and its summer counterpart, *Sportsworld '72*, created a completely new and successful sports magazine format.

In the Arts world, *Aquarius* has continued to be acclaimed by the critics, as has *Music In the Round*. Current affairs are covered in depth by London Weekend Television each Sunday morning in the 90-minute programme *Weekend World*, produced by John Birt who was also producer of *The Frost Programme*.

Viewing for children has never been overlooked and the series *The Adventures of Black Beauty*, inspired by the famous Anna Sewell book, has become a great favourite with not only young viewers but adults as well.

In the field of drama, London Weekend Television has provided such diverse series as *Budgie* starring Adam Faith, *Upstairs Downstairs*, *New Scotland Yard*, *Villains*, and *The Frighteners*. The company's single plays, transmitted on Sundays, have featured a number of leading artists such as John Alderton in *Ben Spray*, Shelley Winters in *The Vamp* and Googie Withers in *Last Year's Confetti*.

Light entertainment programmes have included *The Tommy Steele Hour*, *Who Do You Do?*, *The Rolf Harris Show* and *2'G's and the Pop People*. The much acclaimed light entertainment show *The Tommy Steele Hour* was one of the most ambitious productions of its kind ever presented by London Weekend. A triumph of production and technical skills, it was a huge challenge to producer/director David Bell, who won jointly with John Robins the 1971 SFTA award for the best light entertainment production, *The Benny Hill Show*.

London Weekend Television's South Bank Television Centre.

Submission of Programme Material

Interested writers are asked, in the first instance, to write to the Script Administrator, who will be able to give the latest information.

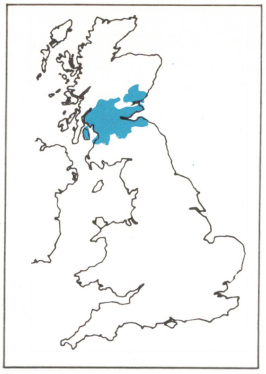
Tickets for Programmes

A limited number of tickets are available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Office, London Weekend Television, South Bank Television Centre, Kent House, Upper Ground, London SE1 9PP. The minimum age is 15.

Enquiries

Enquiries about artists and programmes should be addressed to: Viewers' Correspondence, South Bank Television Centre, Kent House, Upper Ground, London SE1 9PP.

Scottish Television
Central Scotland



Theatre Royal, Hope Street, Glasgow G2 3PR
Tel: 041–332 9999
70 Grosvenor Street, London W1X 0BT *Tel: 01–493 5201*
Station Tower, Coventry, CV1 2GR *Tel: 0203 29724*
Thomson House, Withy Grove, Manchester M60 4BJ
Tel: 061–834 7621
The Gateway, Edinburgh EH7 4AH *Tel: 031–556 5372*

Scottish Television Limited is the public company which, under agreement with the Independent Broadcasting Authority, provides the programmes in Central Scotland during the whole week.

Directors
James M Coltart, LL D (*Chairman*); William Brown, CBE (*Managing Director*); Sir Samuel Curran, DL, FRS; Hugh W Henry (*Sales Director*); Mrs Barbara Leburn, MBE, JP; Charles N McQueen; Andrew Stewart, CBE, LL D; Lord Taylor of Gryfe; Sir William G N Walker, TD, DL; Viscount Weir, CBE, LL D; The Earl of Wemyss and March, KT, LL D.

Chief Executives
Anthony Firth (*Controller of Programmes*); David Johnstone (*Assistant Controller of Programmes*); L J M Hynd (*Secretary*); Don Kane (*Technical Controller*); John Loch (*Public Relations Manager*); F E Morris (*Business Manager*); Colin S Waters (*Personnel and Labour Relations Manager*).

Staff
Total members of staff 435.

Enquiries
Enquiries about artists and programmes should be addressed to the Controller of Programmes, Scottish Television Limited, Theatre Royal, Glasgow G2 3PR. Other enquiries to the Public Relations Department.

Submission of Scripts
All scripts should be addressed to the Script Editor, Scottish Television Limited, Theatre Royal, Glasgow G2 3PR.

Studios
THEATRE ROYAL: Hope Street, Glasgow. A major studio complex is being constructed alongside STV's existing studios. By early 1974, a new 6,200 sq. ft studio will be in operation for major television programmes. Of the present building, only Studio 'C', of 3,600 sq. ft will be retained. The new studio will have permanent seating for 200 people outwith the studio floor area and will have additional scene storage and workshop facilities. A new office block will complete the complex. Master control has been relocated and all of central area redesigned. The control rooms of the present two Glasgow studios are now permanently coloured and the four-camera OB unit is now freed completely for outside location broadcasts. A new mobile colour video tape unit has been equipped for on the spot recording of OB events.
THE GATEWAY: Edinburgh. This was Scotland's first colour television theatre. The 4,500 sq. ft studio is fully colour capable with four four-tube colour cameras and all supporting equipment, including a complete control room suite. The studio, with seating for 200 people, has been enlarged by the addition of extra dressing and rehearsal rooms.

Sales and Research
STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central and North-East Scotland transmission areas are available from the Managing Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London office. The company also has offices in Glasgow, Edinburgh, Aberdeen, Manchester and Coventry.

Education
Scottish Television is served by an Educational Advisory Committee representing many aspects of education in Scotland. The Education Department maintains regular contact with schools and colleges, and talks are given to a wide variety of groups

interested in education. At intervals, study groups of teachers and lecturers are invited to the studios. STV regularly contributes schools programmes to networked series, as well as producing programmes and series for Scotland only. Several adult education series are produced each year.

Religious Advisers

Rev George Candlish, B SC, BD (*Church of Scotland*); Rev Francis Duffy (*Roman Catholic*); Rev Arthur H Gray, MA (*Church of Scotland*); Rev Dr John L Kent (*Church of Scotland*); Rev Andrew MacRae, MA, BD (*Baptist*). Final year Divinity students visit the studios.

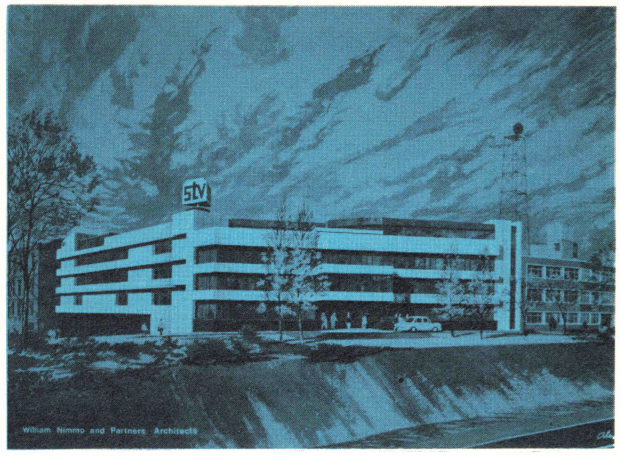
Scottish Life

At the Edinburgh Festival in 1972, STV held its sixth Annual Festival Art Exhibition in which Emilio Coia chose the work of the international artists who were concerned in the Exhibition. Also during the Festival, the Gateway was made available to the Edinburgh Festival Society and other groups for late-night theatrical performances. Scottish Theatre Ballet presented a new ballet; Théâtre Laboratoire Viçinal, a theatre group from Belgium, performed a series of short plays; and students of the Glasgow University Drama Department presented a full-length historical play.

The Annual STV Theatre Awards Scheme, designed to encourage drama in Scotland, is now well established in the Scottish theatrical calendar.

Programmes

More than 1,000 programmes a year are produced specifically for Scotland apart from STV's growing contribution to the national network. The average output of more than 10 hours a week embraces a full range of subjects from all departments of broadcasting. DRAMA: The highlight of the drama output in 1972 was the networking of the company's second series of half-hour plays – *Short Story*. A third series is being produce for transmission early in 1973. The high drama output of the company continued also with the continuous production of the contemporary drama series *A Place of Her Own*. NEWS AND CURRENT AFFAIRS accounts for almost half of STV's output. The news and events of the day are reported daily in *Scotland Today* and *Dateline*. The afternoon *Dateline* is a magazine involving people in the news while *Scotland Today* concerns itself entirely with hard news as it happens. During 1972 a new documentary series *The STV Report* was introduced, in which film units visited Hong Kong; Dayton, Ohio; North Africa; an oil rig in the North Atlantic; a trawler at sea north of the Shetlands; and the doss houses of London to reflect aspects of international developments which were relevant to Scottish viewers. CURRENT AFFAIRS programmes include *In Camera*, a weekly review of local and national government; *At Odds*; *Festival* and *Festival Cinema*. THE ARTS: Developments in the arts in Scotland have been reflected in the *Expansions* series which included a special programme in which Scottish Television flew Dame Alicia Markova from Cincinnati to give a Master Class in *Giselle* to dancers of Scottish Theatre Ballet. Additionally a special two-hour long two-part documentary was made at Stirling University of Scottish Opera's production of Benjamin Britten's *A Midsummer Night's Dream*: The first hour concerned itself with a rehearsal of the work while the second part was a broadcast of excerpts. SPORT: *Scotsport* continued to reflect events and sporting controversy in Scotland. RELIGION: *Late Call* every evening and regular church services. *No Easy Answer* and *Class of '72* studied controversial topics affecting the church and society in Scotland. ADULT EDUCATION: A second series of *Beagan Gaidhlig* which is an elementary Gaelic teaching programme. *I Know What I Like*, a series on painting. EDUCATION: *See for Yourself*. CHILDREN: *Cartoon Cavalcade*. LIGHT ENTERTAINMENT: *Scotch Corner* starring Andy Stewart was accepted for network showing. This was a successor to an *Andy* series shown earlier in 1972. Other sucessful programmes were the *Helen McArthur Show*; *Plus Tam*; and *Band Call*.



An artist's impression of STV's new studios, currently under construction in Glasgow.

Southern Television
South of England

Southern Television Centre, Northam, Southampton SO9 4YQ *Tel: 0703 28582*
Glen House, Stag Place, Victoria, London SW1E 5AX *Tel: 01–834 4404*
Dover Studio, Russell Street, Dover *Tel: Dover 2715*
Peter House, Oxford Street, Manchester M1 5AQ *Tel: 061–236 2882/0893*
2 Copthall House, Station Square, Coventry CV1 2FZ *Tel: 0203 29551/2*
38 Earl Street, Maidstone 10 *Tel: 0622 53114*
63 High West Street, Dorchester, Dorset *Tel: 0305 3324*
39 Duke Street, Brighton BN1 1AH *Tel: 0273 29053*
23–24 Union Street, Reading *Tel: 0734 57515*

Southern Television Limited is a private company, whose shareholders are the Rank Organization Limited (37½%). Associated Newspapers Group (37½%) and D C Thompson Limited (25%). The company provides the Independent Broadcasting programmes for the Central Southern area and the South-East area of England.

Directors

Sir John Davis (*Chairman*); C D Wilson, CBE, MC, FCA (*Managing Director*); Professor Asa Briggs, MA, B SC (ECON); G W L Christie; G R Dowson; The Hon V H E Harmsworth; B G Henry (*Marketing Director*); J W Miell (*Sales Director*); Sir Robert Perkins, MA; R M Shields, B SC (ECON); Berkeley Smith (*Controller of Programmes*); B H Thomson, TD; D B Thomson; Sir Richard Trehane.

Officers

F W Letch, FCA (*General Manager and Company Secretary*); Jack Hargreaves (*Deputy Controller of Programmes*); A F Jackman (*Head of Programme Administration*); D R Baker, FCA, ACWA (*Chief Accountant/Labour Relations Officer*); Basil Bultitude (*Chief Engineer*); John Fox (*General Sales Manager*); Michael Crawford (*Head of Programme Planning and Presentation*); Stephen Wade (*Head of Outside Broadcasts*); John Braybon, PH D, B SC (*Education Officer*); Terry Johnston (*Editor, News and Features*).

Submission of Scripts

All scripts and programme ideas should be submitted in writing to the Controller of Programmes, at Southampton.

General Enquiries

General enquiries from the public, including applications for tickets for studio shows, to the Publicity Department at Southampton.

Facilities

Southern Television has one of the most modern studio centres in the world, built and equipped for full-colour operation at a cost of £2,500,000 on reclaimed land at Southampton. This Centre, completed in 1969, has four studios: Studio 1, 6,000 sq. ft; Studio 2, 3,000 sq. ft; Studio 3, 1,200 sq. ft; Studio 4, 350 sq. ft. Ancillary facilities include four Uniplex 35 mm colour telecine machines, four Uniplex 16 mm colour machines, and two dual colour slide scanners – all of the flying-spot type. There are also two vidicon caption scanners and three Ampex VR 2000 videotape recording machines.
In September 1972 work began on installing two of the new Ampex ACR 25 broadcast cassette videotape recorders costing nearly £200,000.
DOVER STUDIO: One studio of 1,125 sq. ft. One 16 mm telecine machine with film processing facilities, and one RCA TR4 VTR machine.
FILM: Six fully-equipped sound/silent film units, with full-colour reversal film processing facilities. The specially-designed film department section of the new Southampton studio complex embodies six cutting rooms, a film assembly area, library, and projection room servicing two preview theatres and dubbing suite.

OUTSIDE BROADCASTS: Four-camera colour unit, including generator, mobile VR 1200 multi-standard videotape recorder, three micro-wave links. *Southerner*, ITV's only marine outside broadcast unit, is a 71½-ft long power vessel capable of 34 knots. Now converted for full-colour operation, she accommodates two camera channels, a videotape recorder, a micro-wave link transmitter and built-in electricity generator. She is also used for filming.

The £2½ million colour studio centre at Southampton.

Programmes

More than 500 hours of programming are produced by Southern Television in a year. Much is shown nationally, but the major component is the comprehensive service of news and information screened exclusively for the Southern region.

More than 5 hours is the weekly average of news and news magazine programmes and nearly 20,000 items relating specifically to the region are broadcast annually. The centrepiece of this wide-ranging operation is the weekday news magazine *Day By Day*, which continues to enjoy consistently high viewing figures. Southern's News and Features Division is backed by extensive resources, including staff reporters based in regional offices at Maidstone, Dorchester, Brighton and Reading. The news communication network was further strengthened in 1972 with substantial extension to the mobile radio telephone system. Other productions from the News and Features Division include the news magazine *Scene South-East*; *Weekend*; *You're Telling Us* and *Crime Desk*. On weekdays separate *Southern News* bulletins are transmitted simultaneously to the Southern and South Eastern areas. Weekend newscasts and late night *Southern News Extra* bulletins complete a comprehensive seven-days-a-week regional news service.

Topical issues of prime concern are examined in depth in documentary series such as *Southern Scene*, whilst *Question Time South* gives Southern voters an opportunity to confront their MPS on controversial subjects. *Man of the South* features interviews with distinguished Southerners. Full-length film documentaries made by Southern Television periodically achieve a national screening, including *Fever of the Deep*, the lure of the world beneath the waves, and *Who Needs Horses?*, the relationships between horses and human beings.

Southern Television continues to make a substantial contribution to ITV's networked children's programmes. Seen nationally in 1972 were the new-style information series *Get This!*; the knockabout situation comedy series *Bright's Boffins*; a fourth series of the light entertainment show *Little Big Time*; and the eighth series of *How*. A co-production agreement with Swedish Television provided an extensive international canvas for a further thirteen-part *Freewheelers* adventure serial, while a new addition was a seven-part adaptation of Robert Louis Stevenson's period adventure tale *Black Arrow*. In adult drama towards the end of 1972 was the production of *The Capone Investment*, a six-part thriller by Ian Kennedy-Martin, and a series of six Victorian melodramas. But the major new development was the decision to record two of the Glyndebourne Festival Opera season's major highlights – Verdi's *Macbeth* and Mozart's *Die Entführung aus dem Serail*.

Music again figured prominently in Southern's religious programmes, specifically in the successful quests to find *A Hymn for Today* and *A Carol for Children*. Epilogue series such as *The Discoverers* and *The Road to Tower Hill* have continued to examine the work of committed Christians, whilst famous churches have again been the setting for networked *Church Services*.

1972 was a year of notable distinction for Jack Hargreaves and his long-running *Out of Town* countrywide series. For his services to television Jack Hargreaves was awarded both the OBE and the Royal Television Society's silver medal. *Out of Town* won the top award in the cultural category of World Newsfilm Awards, and schoolchildren have also been able to share Jack Hargreaves' deep knowledge of the countryside in the schools series *Country Visit*.

Adult education series included *Beloved Enemy*, a study of the relationship between the British and French by Rene Cutforth; and *Tricks of the Good Cook's Trade*, by Mary Morris. The popular weekday afternoon women's programme *Houseparty* is now widely networked, and *Junkin*, the carefree light entertainment series, is seen in a number of regions.

Southern's outside broadcast unit covered *Horse Racing*, *Southern Soccer* and *Sailing* from Cowes, and the maritime magazine *Afloat* returned.

Thames Television

London (weekdays)

Thames Television House, 306–316 Euston Road,
London NW1 3BB *Tel: 01–387 9494*
Teddington Studios, Teddington Lock, Teddington,
Middlesex TW11 9NT
Tel: 01–977 3252
Sales Office: Norfolk House, Smallbrook Queensway,
Birmingham B5 4LJ *Tel: 021–643 9151*

Thames Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London on weekdays from Monday to 7 pm Friday.

Directors

Lord Shawcross, PC, QC (*Chairman*); Howard Thomas, CBE (*Managing Director*); George A Cooper (*Director of Sales*); John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Bernard R Greenhead, OBE (*Director of Studios and Engineering*); Clive G D May, FCA (*Director of Finance*); Brian Tesler, MA (*Director of Programmes*); T H Tilling; Collin S Wills, MA, ACA (*Director of Administration*).

Executives

Ben E Marr, CA (*Company Secretary*); Jeremy Isaacs (*Controller of Feature Programmes*); Philip Jones (*Controller of Light Entertainment*); Guthrie Moir, MA (*Controller of Education and Religious Programmes*); Lewis Rudd (*Controller of Children's Programmes*); Lloyd Shirley (*Controller of Drama*); Grahame Turner (*Controller of Outside Broadcasts*); J. Stuart Sansom, AMIERE (*Technical Controller*); James F. Shaw (*Sales Controller*); Jack Andrews (*Controller, Programme Department*); Ken E Fletcher (*Controller, Programme Sales*); Donald Cullimore, MA (*Chief Press Officer*); David Graham (*Labour Relations Adviser*); John Hambley (*Publicity Manager*); Max Lawson, FCA (*Chief Accountant*); Terry W Pace (*Head of Production Services*); Eric E Parry (*Controller, Administration*); J A Muir Sutherland, MA (*Programme Co-ordinator*); Douglas Thornes (*Research Manager*).

Programmes

From Monday to Friday Thames provides ITV programmes for 14 million people living in and around the capital. Thames produces well over 1,000 programmes a year, a level which is increasing since the relaxation of restrictions on broadcasting hours.

The company's aim is to educate, inform and entertain in depth and on the widest possible scale. Most of the drama, light entertainment and children's productions are made in the riverside studios at Teddington, 10 miles from Thames Television House. There are three studios, the largest of 7,500 sq. ft., all fully operational in colour with complete support facilities, including scene building and rehearsal rooms.

Current affairs and documentary programmes are produced mainly at TTH, with its presentation and audience studios and its extensive telecine, VTR and editing facilities. *Today*, London's daily live magazine programme, and *Good Afternoon!*, one of ITV's most important programmes intended mainly for women viewers, are also produced at TTH. Recently TTH has been extended to provide extra facilities for the company's expanding programme output, including dressing rooms, office space for production departments, and a theatre and studio with a seating capacity of over 100.

Thames's outside-broadcast units are based at Hanworth, near Teddington, where much of the production work for *Drive-In*, ITV's motoring magazine programme, is carried out. The equipment includes one four-colour camera unit, two two-colour camera plus VTR units, a single-colour camera unit, a hand-held colour camera which may be used independently or in association with other units, three micro-wave link units and a full range of other auxiliaries such as hydraulic towers, stand-by generators. In addition, a specialized sound-mixing vehicle has been added, equipped for large-scale musical programmes and including multi-track recording and reverberation facilities.

The programme output of these three centres has made Thames a leading contributor to the national Top Twenty programme 'league table'. Overseas sales of programmes are increasing, and with these the Thames symbol on a TV programme is becoming famous internationally. Here is a list of some of the programmes Thames produces:

DRAMA: *Armchair Theatre; Armchair Cinema; Public Eye; Special Branch; Man at the Top; Callan; Six Days of Justice; The Rivals of Sherlock Holmes; Shadows of Fear; Van der Valk; Napoleon in Love; Way of the World; Confessions of an English Opium Eater.* CHILDREN'S: *Magpie; Ace of Wands; The Sooty Show; Pinky and Perky; Zingalong; Pardon My Genie; Happy House; Rainbow; Cliff's Kids; Larry the Lamb; The Tomorrow People.* LIGHT ENTERTAINMENT: *This is Your Life; Father, Dear Father; Bless This House; Love Thy Neighbour; And Mother Makes Three; Alcock and Gander; Opportunity Knocks!; The David Nixon Show; Max at the Royalty; Tony Bennett at the Talk of the Town; Harry Worth; Looks Familiar; Specials from Benny Hill, Max Bygraves, Mike and Bernie Winters, Frankie Howerd, Eric Sykes, Bob Monkhouse,* and *Edward Woodward.* Outside broadcasts from *Danny La Rue at the Palace* and *Big Bad Mouse* from the Prince of Wales. FEATURES: *This Week; Today; Tuesday Documentary; Something to Say; Good-Afternoon!; The Second World War* (in production); specials (*Elections Special, Midsummer Monty* etc.). OUTSIDE BROADCASTS: *Wrestling; Racing; Football; Tennis; Ice Skating; Athletics; Drive-In* (motoring magazine); Specials (fashion shows, beauty contests, *Royal Command Performance, etc*) SCHOOLS: *Seeing and Doing; Finding Out; The World Around Us; Drama; Song and Story; Evidence; Writer's Workshop; Let's Go Out; Le Butin de Colombert* (French); *Images.* ADULT EDUCATION: *Treasures of the British Museum; The Craftsmen; A Place in the Country* (in co-operation with the National Trust); *Children to Children; Cooking Without Tears; Yoga for Health; Looking At . . .* (Antiques); *Caring for the Family Pet; Collections Great and Small.* RELIGION: *My Sweet Lord* (Good Friday Special); *Only One Earth; Ideas in Print; The Bishops; Christmas Morning Service.*

Visits to Studios
A limited number of tickets are available for audiences at certain shows. Applications, enclosing stamped addressed envelopes, should be made to the Ticket Office at Thames Television House, 306 Euston Road, London NW1 3BB. The minimum age is 16, except for some programmes specially for children.

Thames Television House in Central London.

Enquiries
Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306 Euston Road, London NW1 3BB.

Submission of Scripts
While Thames will always welcome the submission of proposals for plays and series, drama plans are subject to change over the year. Writers are advised in the first place to contact the Story Supervisor at Teddington Studios.

Sales and Marketing
Thames operates a full marketing and merchandising service and offers special rates for local advertisers, holiday and travel advertisers, etc. Details are available from the Sales Controller.

New Technology
In order to support sophisticated VTR editing with an equivalent audio facility, Thames has developed and brought into service a comprehensive sound dubbing system. This synchronizes helical scan or quadruplex video-tape machines with multi-track audio recorders and provides a flexible off-line dubbing system with a track laying, mixing and composite track production capability. The system may also be used on outside broadcasts. Associated engineering development work on off line VTR editing is also being carried out.

Tyne Tees Television

North-East England

The Television Centre, City Road, Newcastle upon Tyne NE1 2AL *Tel: 0632 610181*
15 Brooks Mews, London W1Y 1LF *Tel: 01–493 1237*
Brazennose House, Brazennose Street, Manchester M2 5B *Tel: 061–834 4228/9*

Tyne Tees Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East England during the whole week.

Directors

Sir Geoffrey Cox, CBE (*Executive Chairman*); R H Carr-Ellison, TD, JP (*Deputy Chairman*); A E Clifford; R H Dickinson, MA; Professor E J R Eaglesham, MA B ED, LL B; J P Graham, FCIS; D G Packham, AMIEE; Viscount Ridley, TD, DL; T Dan Smith, DCL; M Vass; Peter Wrightson, OBE.

Officers

Dennis Packham, AMIEE (*Technical Director*); Arthur E Clifford (*Director of Programmes*); Maurice Vass (*General Manager*); Gordon S Wood, MA, FCIS (*Company Secretary*).

Religion

HEAD: R Maxwell Deas, TD, LGSM
ADVISERS: Rev Charles Smith, MA (*Church of England*); Rev Father Thomas Towers, MA (*Roman Catholic*); Rev Stanley O Jones (*Free Church*).

Sales and Research Departments

Tyne Tees air time is sold by Trident Management Limited.
London Office: 15 Brooks Mews, London W1Y 1LF *Tel: 01–493 1237*
Newcastle: The Television Centre, City Road, Newcastle upon Tyne NE1 2AL *Tel: 0632 610181*
Leeds: The Television Centre, Leeds LS3 1JS *Tel: 0532 38283*
Manchester: Brazennose House, Brazennose Street, Manchester M2 5B *Tel: 061–834 4228/9*

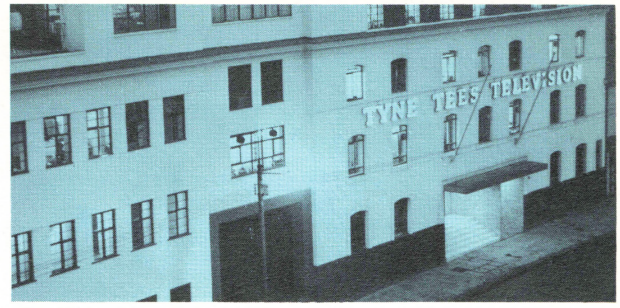
Technical Facilities

Studio One, the largest production studio, is equipped with three Marconi Mark VIIB colour cameras and has a comprehensive control suite housing the vision mixer unit, special effects and remote control facilities, together with the forty-channel Pye sound mixing desk and the Thorn Q-File lighting control system.
Studio Two, whilst not itself as yet equipped as a colour studio, is used in conjunction with the outside broadcast unit on a drive-in basis.
Studio Three is the smallest of the production studios and is equipped with two Marconi Mark VIIB colour cameras. It also operates as a sound recording and film sound dubbing suite. Other studio equipment includes six Rank Cintel Flying Spot telecine machines, two colour slide scanners, two caption scanners and three Ampex VR 2000 colour video tape recorders.
The main outside broadcast unit is equipped with four Marconi Mark VIIB colour cameras and is augmented by a fifth similar camera operating as a separate remote unit. The mobile VTR vehicle is equipped with an Ampex VR 2000 machine, identical to those used in the studios.
The Film Department operates three estate cars, fitted out as news film units, as well as two larger vehicles completely equipped for local feature and documentary film production. The department also operates a number of film editing rooms, as well as its own stills and motion picture processing installation.

Programmes

NEWS AND CURRENT AFFAIRS
The nightly news-magazine *Today At Six* mirrored the problems and opportunities of a swiftly-changing region. Tyne Tees roving news cameras kept viewers abreast of those changes: from new town plans to pollution control, from industrial developments to

university research, plus a wealth of human stories underlining the individualism of the North East. *North East Newsroom*, a mid-afternoon newscast, and *Late News Extra*, a popular late-night digest, completed the pattern of Tyne Tees news services across the viewing day. *Where The Jobs Are* continued to highlight fresh opportunities for the region's workless. *Police Call* reminded viewers that the war on crime is everyone's business, and helped to solve many cases in the process. *Front Page Debate* enabled North-East MPs and others to argue out major issues. In his weekly gardening report, Bob Woolley journeyed to the Floriade, in Holland, and to many of the region's stately homes where the gardens are nationally famous. *Today At Six* made the North East a pacemaker on the keep-fit front, when more than 10,000 viewers took part in the *Commando* 7 course, staged in collaboration with the Royal Marine Commandos. The exercises were taken up by Britain's Olympic Yachting Team.



The Television Centre, Newcastle upon Tyne.

FEATURES AND PUBLIC AFFAIRS

Tyne Tees film units took to the road for a networked series, *Tour*, a guide to good holidays in Britain. There were documentaries on real-life 'Steptoes', the rag-and-bone men of Tyneside; on a theatre-on-wheels that takes its plays out to the region's schools, hospitals and clubs; on a Yorkshire hospital run by a religious order where the door never closes. Tyne Tees documentaries were widely shown across the network. *Face The Press* continued to subject headline-makers to the searching questions of headline-writers. A fresh series of *Challenge* again brought northern audiences face-to-face with those who make and take the big decisions. *Times Four* brought together some of the best minds in northern universities and polytechnics to debate the key topics of the 1970s. Another new series, *Brass Tacks*, enabled students and sixth-formers to tackle the public figures who are shaping their tomorrows. *Farming Outlook* continued to serve the farming communities of Yorkshire and Border Television, as well as Tyne Tees. Two new educational ventures were shown over most of the network: *Common Market Cookbook*, which provided an appetising guide to the great dishes and wines of the EEC countries; and *Talking Hands*, a 24-part introduction to communicating with the deaf, produced in co-operation with the Royal National Institute for the Deaf.

SPORT

Sportstime, the weekly look at the North-East sports scene reflected the wide range of sports that thrive in the region today. It scored many successes with items on minority sports which proved to have majority appeal. Among them: croquet; the ancient version of handball, as played in a North-East Catholic seminary; and figure skating, with the mechanics explained in detail. An indoor bowls series, recorded in the winter of 1972, highlighted the popularity of this winter pastime. Another indoor project, *Invitation Snooker*, drew a warm response from thousands of enthusiasts who play in snooker leagues during the year. A darts/quiz series, *Double Top*, was a lively extension of indoor sports coverage, with clubs throughout the region competing for the Tyne Tees Darts Trophy. *Shoot* provided vivid coverage of major Football League games; and Tyne Tees outside broadcast cameras contributed regularly to the network horse-racing scene.

RELIGION

Tyne Tees broke new ground in religious programming with a unique broadcast of morning service from the chapel of Durham Prison, which was fully networked. Further networked programmes recognize the 13th centenary of St. Bede's birth, with broadcasts from his two monasteries, as well as other offerings on the 'Holy Historian'. Also networked were a number of programmes from *No Small Change*, a new series which explored the events which led to dramatic changes in people's lives within their Christian faith. *Children of the Manse* showed how a cleric father had influenced the lives of each of thirteen prominent men and women. Talks, interviews, topical comments, choirs and readings formed the pattern of nightly religious broadcasts on Tyne Tees. They included a 12-programme series, *Here Lies . . .* which examined the lives of famous people buried in the North East through the centuries; and reports from a North-East girl missionary on her work in Bangladesh.

Ulster Television
Northern Ireland

Havelock House, Ormeau Road, Belfast BT7 1EB
Tel: 0232 28122
19 Marylebone Road, London NW1 *Tel: 01-486 5211*

Ulster Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Northern Ireland during the whole week.

Directors
The Rt Hon The Earl of Antrim, KBE, DL, JP (*Chairman*); William B MacQuitty, MA (*Deputy Chairman*) (*Alternate as Director* – Mrs Betty MacQuitty, B SC (ECON)); R B Henderson, MA (*Managing Director*); The Rt Hon The Countess of Antrim, LL D; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; J P Herdman; M R Hutcheson (*Sales Director*); G C Hutchinson; Barry S Johnston, VRD, FCA (*Company Secretary*); Major G B Mackean, DL, JP; Mrs M H Mackie, CBE, LL D; J B McGuckian, B SC (ECON); J L MacQuitty, QC, MA, LL B; E M R O'Driscoll (*Alternate* as *Director* – E J O'Driscoll); S R Perry (*Programme Controller*); S S Wilson.

Officers
F A Brady (*Chief Engineer*); E Caves (*Deputy Chief Engineer and Head of Operations*); J A Creagh (*Head of Presentation, Press and Publicity*); A Finigan (*Head of Production*); B W Lapworth (*Northern Ireland Sales Manager*); R McCoy (*Accountant*); E A L Radclyffe (*London Sales Manager*).

Religious Advisory Panel
The Rev David Burke, BA; The Rev E R Lindsay; The Rev Father Gerard McConville, MA, CC; The Rev H L Uprichard, MA.

Educational Advisory Panel
J J Campbell, MA; Miss M W Cunningham, MA; W C H Eakin, M SC; E G Quigley; W Singer, JP, MA, DIP ED; Dr F A Vick, OBE.

Schools Liaison Officer
Mrs M C Ellison.

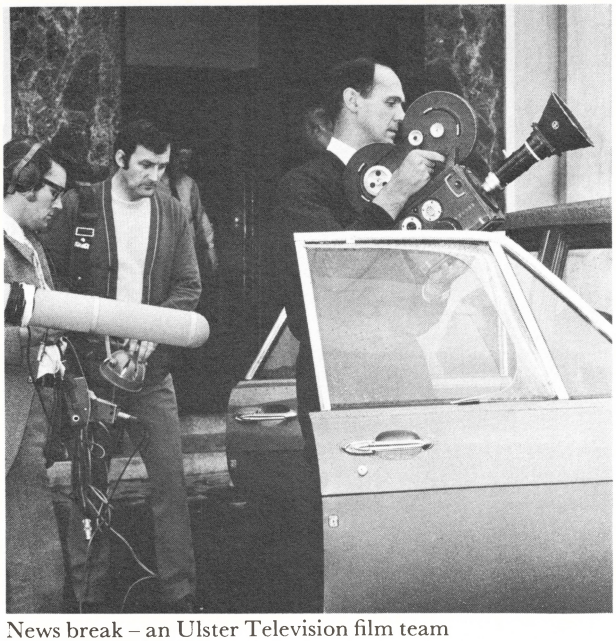
Staff
Ulster Television employs a total staff of 184, twenty-six of whom are located in the London Sales Office.

Enquiries
General enquiries from the public concerning programmes should be made to the Publicity Department.

Scripts
The company's staff provide the majority of scripts but occasionally they are commissioned from other sources.

Programme Journal
A special Northern Ireland edition of the *TV Times* is published which gives details of programmes from Ulster Television.

Sales and Research
To provide an efficient service to national advertisers and agencies the majority of the company's sales personnel are based in the London, Marylebone Road office, while the Northern Ireland regional sales team is located in Havelock House. The sales staff are also responsible for marketing facilities, sales presentation and reception facilities.
An increasing number of sales research publications are available to clients, including 'The Northern Ireland Market' prepared by the Economist Intelligence Unit Limited; 'The Distribution of Consumer Goods in Northern Ireland' prepared by Industrial Market Research; 'Census of Retail Distribution' prepared by the Government of Northern Ireland Ministry of Commerce; 'Northern Ireland Family Expenditure Survey' prepared by the Government of Northern Ireland Economic Section; and 'A Marketing Guide to Northern Ireland No.2' published by the company.



News break – an Ulster Television film team on an assignment.

News Coverage

Ulster Television operates in a country which is continually in the headlines and the news room in Havelock House is perhaps the busiest in the British Isles, apart from ITN. In addition to a substantial nucleus of editorial staff based at the studios, the company uses correspondents in each of the major centres in the Province.

Studios

Towards the end of 1972 the company moved into a further phase of colourization with the coming into operation of a new central control area purpose built to house the station's technical facilities, including a new automated presentation switcher, colour VTRs, telecine and camera units. The company also began local colour studio production with the purchase of three Marconi VIII colour cameras, making some 95% of all transmissions available in colour.

Programmes

Local productions during 1972 have included:

Billy Graham in Ulster. The American evangelist talked about the strife in Northern Ireland.

The Book of Kells, a look at the priceless Irish Christian treasure.

Castle and Clan, a five-century profile documentary of the McDonnell clan by the present Clan Chief, the 13th Earl of Antrim.

The Crankshaft Gang, a light-hearted documentary look at the car fanatics.

Daws Explores, Leslie Daws' weekly investigation of the interesting and the unusual.

Deadline, topical events reported in detail.

The Dissenters, the story of the Non-conformist emigrants who came to Ireland in the 16th and 17th centuries.

Fiddler on the Road, the story of one of the last of the 'travelling people', told by himself and the scenery of Donegal.

The Food of Love, the fortnightly sound of classical music.

From Glen to Glen, Irish traditional music at its best.

Heads you Lose?, a penetrating documentary about the growing Ulster drug scene.

Holy Week, Easter religious addresses.

Monday Night, a weekly religious address.

Romper Room, kindergarten romping.

Short Story, comical Irish tales told in character by Charles Witherspoon and illustrated by Rowel Friers.

Spectrum, a fortnightly lively look at Ulster's creative activities.

Sporting Challenge, in which sports fans pit their knowledge against the experts.

Sportscast, Ulster's Saturday sport wrapped up by tea-time.

This Island About Us, a schools programme which looked at the geography of Ireland.

Tommy. Tommy James entertaining in his own inimitable style.

UTV News, Monday to Friday summer evening bulletin.

UTV Reports, news, topical reports and in-depth features Monday to Friday.

Viewfinder, a twice-weekly summer magazine and current affairs programme.

What's It All About?, a weekly look at some of the problems facing 20th century Christians.

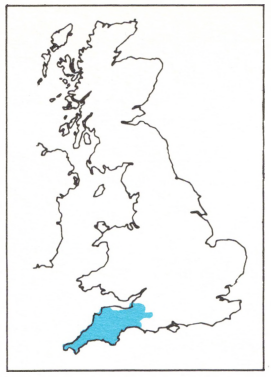
What's On?, a look at the entertainment scene in Ulster.

The White Line, some cool music from Billy White and his friends.

Women Only, a weekly magazine specially for women.

Westward Television
South-West England

Derry's Cross, Plymouth PL1 2SP *Tel: 0752 69311*
11 Connaught Place, Marble Arch, London W2 2EU
Tel: 01–402 5531
Dominion House, 23–25 St Augustine's Parade, The Centre, Bristol 1 *Tel: 0272 292240*



Westward Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in South-West England during the whole week.

Directors
Peter Cadbury, MA, ARAES (*Chairman and Joint Managing Director*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Ronald Perry (*Joint Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; T Fleet (*Production Controller*); George H Lidstone; The Hon Simon Lennox-Boyd; Col Eric Palmer, TD, DL, JP; R Miller, FCA, FCIS (*Company Secretary*).

Officers
PLYMOUTH: J Cooper (*Head of Films*); D Dickinson (*Technical Controller*); R Elliott (*Head of Publicity*); G Hunter (*Head of Studio Services*); Mrs R Stoner (*Administration Officer*); H Stracey (*Regional Sales Manager*); D Sunderland (*Head of Presentation*); M Warren (*Programme Planning Controller*); H Whitfeld (*Education Officer*).
LONDON: A Maillardet (*Chief Accountant*); H Turner (*Sales Controller*).

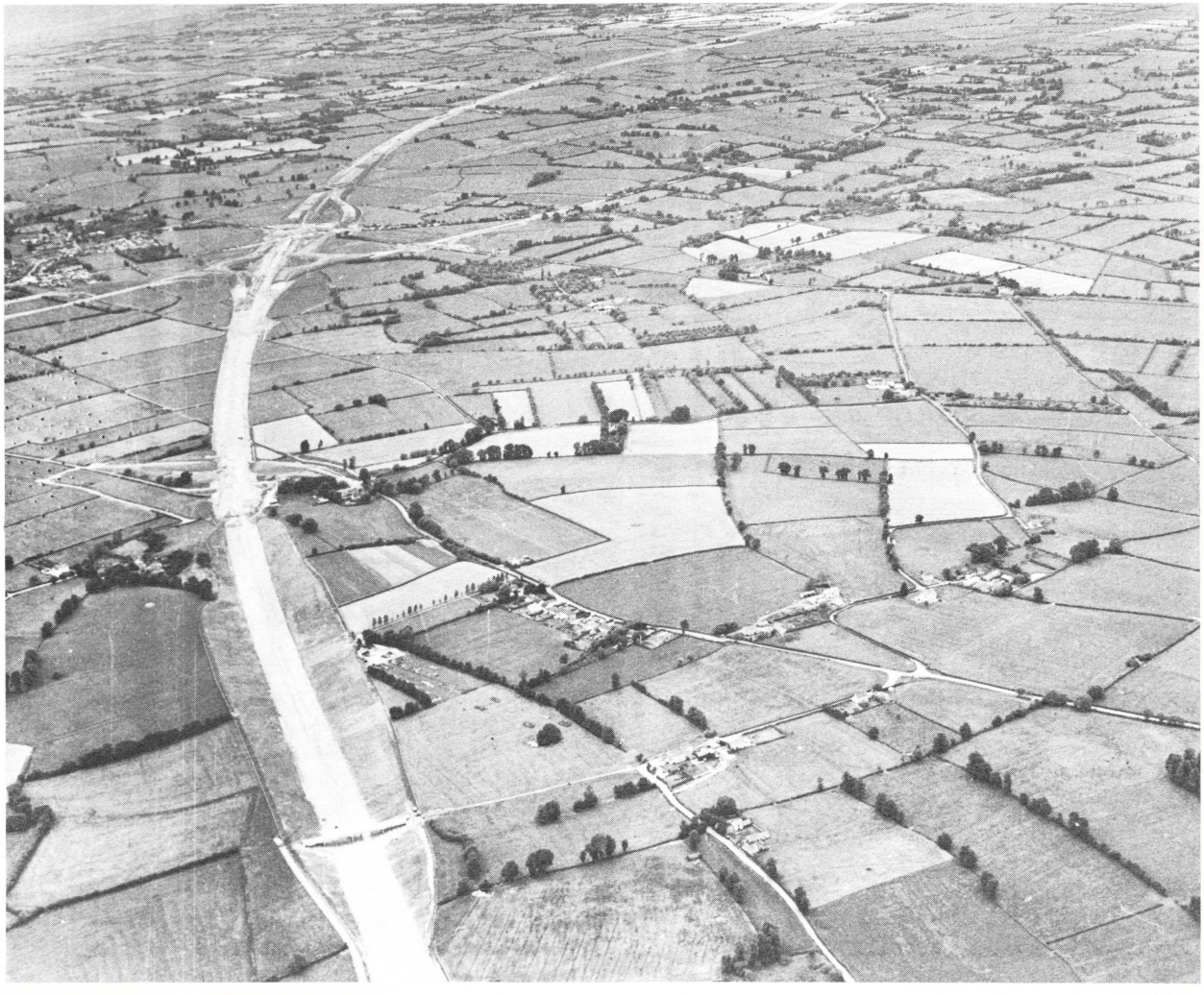
Religious Advisers
Rev John Parkinson (*Church of England*); Rev John Ashplant (*Free Church*); Rev C A C Hann (*Roman Catholic*).

Agricultural Advisers
R G Pomeroy (*Chairman*); V H Beynon; Cmdr F W B Edwards, RN (ret.); S Thomas; D Matthews; D Rickard; T S Roseveare.

Programmes
The M5 motorway snaking its way Westward through Somerset will eventually bring 26 million people within 3½ hours driving distance of Devon. To be completed from Bristol to Exeter in 1975, when the main road from Exeter to Plymouth will also be completely dualled, it will have the biggest single impact on the West country of anything in the last 100 years. Even the feats of Brunel with the Bristol Suspension Bridge, the Tamar railway bridge and the Great Western railway and steamship, will pale into insignificance in relation to the impact of the M5 – already named by some 'Westward Ho'.
Westward TV is preparing itself and the people of the West country for the impact of this motorway in a variety of ways, as is the duty of a regional TV company so closely aligned with the affairs of the community it serves.
Appropriately, therefore, the big production effort of 1973 goes into a major series of programmes dealing with all aspects of life in the West country during the last quarter of this century with particular reference to the impact of the motorway. This series is to be screened in 1974 as the completion of the motorway approaches. In the meanwhile the company is recording the present state of the West country coastline for posterity through the Weston-super-Mare to Weymouth coastwalk of Clive Gunnell, sections of which are to be shown throughout 1973 on *Westward Diary*, and networked. Clive Gunnell talks to the people and reports on the state of the West country coastline while film cameras record the present position with which a comparison can be made, say, in 1985, ten years after the opening of the motorway.
Throughout the year *Westward Diary*, the backbone of the company's programming, continues to record all the diverse facets of life and entertainment in the West country while *Sports Desk* on Mondays and Fridays reports on the sporting scene. Also during 1973 *Westward Report* takes subjects of consequence to the West country and reports on them and examines them in greater depth than is possible in the nightly *Diary*.
On January 1 Britain enters the Common Market and during the first quarter of 1973 Peter Forde appears in a Common Market version of his popular

Acres for Profit series for farmers. Filmed during 1972 in all parts of the EEC, this series points out the advantages and disadvantages of membership to the various types of farm enterprises in the West country. During 1973 Westward TV also embarks on the most ambitious series of documentaries the company has yet produced. Among these are: a film about the building of the replica of the *Golden Hind* (the company's symbol) at Appledore; a programme on exploration featuring the Cornish anthropologist, Robin Hanbury-Tennyson; a documentary on Aggie Weston, the worker for the welfare of sailors; a film on West Country tourism; and a programme about one of the most famous of all West country carnivals – Bridgwater.

In education a networked series is also planned for retired people, so many of whom settle in the West country. Further programmes include light entertainment, the popular *Treasure Hunt* with Keith Fordyce, and the *Faith for Life* epilogues. Then there is the annual *Miss Westward* contest with a series of six programmes to seek the lucky winner.
Finally Westward TV continues its wholehearted community relations involvement in many aspects of West country life through a Business Initiative Award Scheme, agricultural research, the Westward TV Open Art Exhibition at Exeter in the autumn, numerous awards for sport and the many appearances in aid of charities carried out by personalities.



The M5 motorway stretches Westward.

Yorkshire Television

Yorkshire

The Television Centre, Leeds LS3 1JS
Tel: 0532 38283 Telex 557232
Trident House, 15/16 Brooks Mews, London W1Y 1LF
Tel: 01–493 1237 Telex: 25202
Charter Square, Sheffield S1 3EJ *Tel: 0742 23262*
Paragon Street, Hull *Tel: 0482 24488*
2 Saltergate, Lincoln *Tel: 0522 30738*
Brazennose House, Brazennose Street, Manchester 2
Tel: 061–834 4228/9

Yorkshire Television Limited, is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Yorkshire.

Directors

Sir Richard B Graham, BT, OBE, DL (*Chairman*); G E Ward Thomas, DFC (*Managing Director*); Donald Baverstock, MA (OXON) (*Director of Programmes*); Stanley H. Burton; The Lord Cooper, MA; Dr Edward George Edwards, PH D, FRIC, BSC.; The Lady Gaitskell; J G S Linacre, AFC, DFM; Peter S Paine, DFC (*Sales Director*); George Brotherton Ratcliffe; The Lord Riverdale, DL; T H Summerson, DL; D L Sumner (*General Manager*); Professor William Walsh, MA; E Stuart Wilson, BA (*Assistant Managing Director*); G Oliver Worsley, TD.

Executives

Kenneth Bellini (*Head of Programme Planning*); Nigel Cannon (*London Business Manager*); Miss Muriel Cole (*Head of Casting*); Robert Corder (*Head of Programme Services*); Jeffrey Edwards (*Head of Film Operations*); Anthony Essex (*Head of Documentaries*); John Fairley (*Head of News*); Lawrie Higgins (*Head of Sport*); Peter Holmans (*Head of Features*); Miss Enid Love (*Head of Education*); Wally Lowry (*Production Cost and Planning Controller*); Philip Parker, AMIEE (*Director of Engineering*); Brian Rose (*Regional Sales Manager*); Leslie Thornby, FCIS (*Company Secretary*); John Thorpe (*General Sales Manager*); Alec Todd (*Head of Public Relations*); Peter Willes, OBE (*Head of Drama*); Jess Yates (*Head of Children's Programmes*).

Submission of Scripts

All scripts should be addressed to David Crane, Script Editor, Yorkshire Television Limited, The Television Centre, Leeds LS3 1JS.

Programme Journal

A special Yorkshire edition of the *TV Times* gives full details of all the programmes.

Staff

Total number of staff is approximately 900.

Technical Facilities

The Leeds Studio Complex has been designed specifically for colour television, and has been constructed on a 7-acre site between Kirkstall Road and Burley Road, in Leeds. The centre incorporates production and technical areas, together with administrative offices in a self-contained unit. All the technical equipment in the studios and control areas has full colour capabilities. There is a presentation studio with a single Marconi Mark VII camera. There are three production studios: studio 2 of 1,225 sq. ft, equipped with three EMI Type 2001 cameras; studio 3, of 4,430 sq. ft, with four Marconi Mark VII cameras; and studio 4, of 7,650 sq. ft, which is furnished with five EMI Type 2001 camera channels. The studios are equipped with modern computer type lighting control. In addition to the necessary central apparatus for processing and switching signals a range of six telecine machines is incorporated. Three of these are twin lens flying-spot, and three Multiplex Marconi Plumbicon machines. All combinations of married and unmarried 35 mm and 16 mm stock can be handled, and in addition three caption scanners are available. A suite of six RCA multi-standard high band recorders is available with full electronic editing facilities. Two extra cameras installed in a small vehicle are available to augment the main outside broadcast vans as necessary. Two four-camera outside broadcast vehicles, embodying Marconi Mark VII cameras, are in use together with one RCA mobile videotape machine. Two RCA TCR 100 cartridge videotape recorders are being installed

early this year to facilitate videotape commercial and promotion operations. Mobile generating equipment is provided together with sets of microwave link gear.

Filming facilities include six fully-equipped crews, using Arriflex BL, and Bolex cameras with NAGRA sound equipment together with complete editing and dubbing facilities.

The company operates a Bell 206A Jetranger Helicopter, fully equipped for aerial filming or personnel travel. This has considerably strengthened news coverage, particularly from the more remote parts of Yorkshire, Humberside and Lincolnshire.

Programmes

DOCUMENTARY SERIES: *Whicker's Orient; Whicker – Within a Women's World; The Scientists.*
DOCUMENTARIES: *I'm the World's Best Writer – There's Nothing More to Say* (Whicker with writer Harold Robbins); *As Long As You're Rude Enough – They're Happy* (Whicker in Antigua); *Beatrix Potter – The Private World; Arthur C Clarke – The 2001 Ideas of the Space Age Prophet; The Lords; James Mason's Huddersfield.* DRAMA: *The Main Chance; Kate; Justice; The Chinese Prime Minister; The Challengers; The Organisation; A Place in the Sun; A Bit of Vision; Emmerdale Farm* (twice-weekly serial). LIGHT ENTERTAINMENT: *Albert; Albert and Victoria; All This and Christmas Too; His and Hers; Jokers Wild; Keep it in the Family; Queenie's Castle; Return to Leeds First Class; Sez Les; Spellbound; The Sky's The Limit.* CHILDREN'S SERIES: *Follyfoot; The Flaxton Boys; Junior Showtime.* ADULT EDUCATION: *Farmhouse Kitchen; You and Your Golf.* RELIGION: *Stars on Sunday.* SPORT AND OUTSIDE BROADCASTS: *A Merry Morning; Circus; Miss Great Britain 1972; Carols from Kirkgate; Lincoln Show; Great Yorkshire Show; Yorksport; Morning Services; Soccer; Racing; Wrestling; Golf; Motor Racing; Snooker; Bowls.* NEWS, CURRENT AFFAIRS AND MAGAZINE PROGRAMMES: *Calendar; Calendar Sunday; Calendar Specials; Under These Roofs; Country Calendar; Where's Alice?* SCHOOLS: *My World; Meeting Our Needs; How We Used to Live.*

Sales

Yorkshire air time is sold by Trident Management Limited.
London office: Trident House, 15 Brooks Mews, London W1Y 1LF.
Leeds: The Television Centre, Leeds LS3 1JS.
Newcastle: Television Centre, City Road, Newcastle upon Tyne.
Manchester: Brazennose House, Brazennose Street, Manchester 2.

Yorkshire Television studios.

Independent Television News

ITN is a non-profit making company which provides the daily programmes of national and international news to all stations throughout the Independent Television Network. It also produces a number of other programmes and services for the ITV companies. ITN is half owner in UPITN which produces a daily newsfilm agency service for overseas television.

ITN, ITN House, 48 Wells Street, London W1P 3FE.
Tel: 01-637 2424

Organization

ITN is jointly owned by all the programme companies and is controlled by a board of directors representing those companies. The Director General of the IBA normally attends ITN board meetings, and the appointment of the Editor of ITN must be approved by the IBA.

Directors

Sir Robert Fraser, OBE (*Chairman*); Julian Amyes; James Bredin; William Brown, CBE; Aubrey Buxton, MC; Norman Collins; Sir Geoffrey Cox, CBE; John Freeman; Nigel Ryan (*Editor*); Howard Thomas, CBE.

Officers

William Hodgson (*General Manager*); David Nicholas (*Deputy Editor*); Donald Horobin (*Assistant Editor*); Hugh Whitcomb (*Assistant Editor – Admin*); Dan Moloney, ACWA, AASA (*Company Secretary/Chief Accountant*); Michael Batchelor (*Production Controller*); Peter Ward (*Chief Engineer*); Len Richardson (*Facilities Controller*); Ron Newberry, Paul Mathews (*Facilities Managers*); David Warner (*Film & Tape Library Manager*); Peter Wilson (*Personnel Manager*); Frank Duesbury (*Press Officer*); Peter Cole, John Flewin, Michael Morris (*News Editors*); John Mahoney, John Parker (*Foreign News Editors*).

Newscaster Gordon Honeycombe.

Programmes

Daily news programmes, including the half-hour *News at Ten;* special news programmes on major events such as space flights or international crises; Olympic Games coverage; general and local election reports.

Facilities

ITN's studio centre, ITN House in Wells Street, W1 was specially designed not only for the production of ITN networked news programmes but also to provide London facilities for the regional programme companies, for overseas broadcasters and for commercial production companies. ITN House is fully equipped for colour operations using both the European PAL and American NTSC systems. It has two studios with seven EMI cameras. Other equipment includes electronic standards converters, four multiplex Marconi telecines, six Ampex VTRs and a comprehensive range of sound recording and dubbing equipment. The ITN film laboratory can process and print Ektachrome, Gevachrome and black and white 16 mm. film. ITN plans to operate its own lightweight Outside Broadcast unit from early in 1973.
ITN has its own news film camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.

Newsfilm Service

ITN is a joint owner with UPI of one of the leading newsfilm agencies – UPITN, which supplies its foreign film service to ITN. Daily shipments of news-film are also made by UPITN from London, New York and other centres to more than 100 overseas television stations.

Independent Television Companies Association

Knighton House, 52–66 Mortimer Street,
London W1N 8AN
Tel: 01–636 6866 TELEX: 262988
Secretary: Laurence G Parker, OBE, TD, MA, LL B
Assistant Secretary: H L Dunn
Head of Copy Clearance: P B Woodhouse, VRD, LL B

Constitution: Incorporated in 1958 as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Broadcasting Authority. All companies appointed under the current contract arrangements with the IBA are members. The Association is financed by the member companies.

Functions: The Association is a voluntary, non-profit-making organization which does not take part in any form of trading, either on its own account or on behalf of its members. It provides a forum for discussion and a channel for joint action over a wide range of subjects of common interest and concern to the programme companies. These subjects include the maintenance of high general standards in the industry, consultation and advice on legal matters, negotiations with royalty-collecting bodies representing authors, composers and publishers, and relations with and representation on other organizations, both in this country and overseas. Matters which directly concern the business dealings of individual companies are not, however, discussed or dealt with within the Association.

Structure and Scope: The work of the Association is governed by the Council, on which all companies are represented at high level. The Council's General Purposes Committee receives regular reports from committees dealing with specific subjects such as advertising, research, performing rights and technical matters. The Advertisement Committee has two sub-committees which deal exclusively with advertisement copy and the recognition of advertising agencies. Working parties and negotiating panels are set up by the various committees from time to time and committees also nominate industry representatives to a wide range of outside organizations such as the Advertising Association, the British Standards Institution, the Code of Advertising Practice Committee, and a number of technical working parties of the European Broadcasting Union. The Association is also represented on the Legal, Technical and Television Programme Committees of the EBU, of which it is an active member jointly with the IBA. The Association and the IBA are also joint associate members of the Asian Broadcasting Union. ITCA is one of the three constituent members of the Joint Industry Committee for Television Advertising Research (JICTAR).

ITCA provides accommodation and arranges for the supply of staff and administrative services to the following ancillary organizations: Independent Television Labour Relations Committee; and the Network Programme Secretariat. Secretarial services are also made available for committees set up by the member companies from time to time outside the formal structure of the Association.

Advertisement Copy Control: One of the main activities of ITCA is to be found in the work of the Advertisement Copy Clearance Department and the Copy Committee. This consists of an examination of all television commercials before they are transmitted to ensure that they are truthful and in no way misleading and that they conform in all respects to the Independent Broadcasting Code of Advertising Standards and Practice and to the other codes of standards and rules governing advertising. The work is carried on in co-operation with the IBA and with the assistance of a panel of expert consultants, comprising individuals who are recognized as world authorities in various specialized fields, such as medicine, dentistry, nutrition, engineering and finance. More than 8,000 scripts and 5,000 completed commercials are submitted by advertisers and are carefully scrutinized in this department each year.

Network Programme Secretariat

Knighton House, 52–66 Mortimer Street, London W1N 8AN *Tel: 01–636 6866*
Controller: Frank Copplestone
Administration Officer: Gillian Braithwaite-Exley
Education Secretary: Denis Fox, MBE
Eurovision Liaison Officer: Ann Faulkner

The principal inter-company forum for discussion and decision in all network programme matters is the Network Programme Committee. This committee is composed of senior representatives of all the programme companies, and meets at least six times a year. Questions relating to specific programme categories and other areas of inter-company programme co-operation are discussed at a number of specialized sub-committees and working parties responsible to the main committee.

One of the most important of the sub-committees is the Network Sports Sub-committee, which is attended by the ITV Chief Sports Negotiator, Mr Gerry Loftus.

The Network Programme Secretariat was established to serve as a central administrative agency in programme matters for the network as a whole, to implement the decisions of the Network Programme Committee and its sub-committees, and in general to assist the companies in the planning and co-ordination of their networking arrangements. In the field of education it is also responsible for co-ordinating the publication of the companies' annual timetables and for fulfilling individual schools' orders of termly booklets in support of the programmes.

The Secretariat acts as the focal point of ITV's programme activities as a member of the European Broadcasting Union. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

Independent Television Publications Ltd

247 Tottenham Court Road, London W1P 0AU
Tel: 01–636 1599

Constitution: Independent Television Publications Ltd is the publishing house owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes*, *Look-in* and other publications related to Independent Television.

Directors: George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); Alex Bernstein; James Bredin; William Brown, CBE; John Freeman; H L Gibson; A J Gorard, FCIS; R B Henderson, MA; The Earl of Lisburne, MA; Alex Mair, MBE, ACWA; D S McCall; C D Wilson, CBE, MC, FCA; E Stuart Wilson, BA.

Chairman's Committee: George A Cooper (*Chairman*); Jeremy Potter (*Managing Director*); James Bredin; H L Gibson; C D Wilson (*Directors*); W V Davies (*Deputy to Managing Director*); Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial Controller/Company Secretary*).

Executives: Nigel Cole (*Head of Promotion*); Alan Fennell (*Editor Look-in*); John Littlejohn (*Sales Manager*); Mike McGrath (*Advertisement Manager*); Hugh Sinclair (*Head of Special Projects*); R M Tagart (*Head of Production*); Alwyn Wise (*Marketing Manager*).

Editorial Executives – TVTimes: Lewis Patience (*Deputy Editor*); R L Pipe (*Associate Editor*); Stan Glazer (*Art Director*); Eric Linden (*Assistant Editor, Programmes*).

The British Bureau of Television Advertising Ltd

Knighton House, 52–66 Mortimer Street, London W1N 7DG *Tel: 01–636 6866*
Managing Director: Nigel Rogers, VRD
Secretary: Laurence G Parker, TD, MA, LL B

The Bureau was formed in 1966 by all the ITV companies, each of which is represented on the board, to promote and encourage the concept, use and understanding of television as an advertising medium. The Bureau promotes the use of television advertising, provides information and guidance to advertisers, and an information service about all aspects of television, but it does not sell air time.

Presentations are arranged, many publications produced, and a library of film commercials is maintained.

Enquiries are particularly welcomed from advertisers and agencies; discussions are confidential and the Bureau's services are free of charge.

ITV Awards

September 1971 – September 1972

End 1971

Prix Italia Award
Best Documentary: 'The Tribe That Hides From Man'. (*ATV*)

Trento International Competition for Mountain and Exploration Films 1971
Grand Prix: 'Disappearing World – The Last of the Cuiva'. (*Granada*)
Gabrielli Prize for the best television film: 'Annapurna – The Hardest Way Up'. (*Thames*)

Hollywood Festival of World Television, Los Angeles
Best Dramatic Series Award: 'The Main Chance'. (*Yorkshire*)

San Francisco International Film Festival
Honourable Mention: 'The World of the Beaver'. (*Anglia*)

Asian Broadcasting Union
Best Documentary Of 1971 Award: 'A Completely Different Way of Life'. (*ATV*)

International Film and Television Festival, New York
Silver Award for the best locally produced documentary: 'The Silent Valley'. (*Westward*)

Japan Prize 1971
Abe Prize for the best adult education programme: 'On Reflection'. (*London Weekend*)

Chicago 7th International Film Festival
The Silver Hugo Award: 'The Magic Ball'. (*Granada*)

Critics' Circle Awards
Best Comedy Programme: 'The Comedians'. (*Granada*)
Best Current Affairs Programme: 'World in Action'. (*Granada*)

1972 to September

Variety Club of Great Britain
Top ITV Personality Award: Benny Hill for 'The Benny Hill Show'. (*Thames*)

1971 World Newsfilm Awards
First Award, Sports Category: 'The Admiral's Cup'. (*Southern*)
First Award, Cultural Category: 'Out of Town – Pony-trotting'. (*Southern*)
Second Award, Cultural Category: 'Day By Day – Ploughing Sequence'. (*Southern*)

Agricultural Film Festival, Berlin
Silver Ear Award: 'The Scientists – The Road From Wigan Pier'. (*Yorkshire*)

Writers' Guild of Great Britain Awards (for 1971)
Best Children's Drama Script: Richard Carpenter for 'Catweazle'. (*London Weekend*)
Best Educational Script: Miles Tomlin for 'Advent of Steam'. (*Thames*)
Best British Television Comedy Script: Geoffrey Lancashire and Jack Rosenthal for 'The Lovers'. (*Granada*)
Best British Television Series Script: Fay Weldon for 'Upstairs, Downstairs – On Trial'. (*London Weekend*)

British Society of Film and Television Arts Awards for 1971
Desmond Davis Award for outstanding creative contribution to television: Jeremy Isaacs, Controller of Features for *Thames Television*
Best Drama Series: 'Upstairs, Downstairs'. (*London Weekend*)
Best Factual Production: 'World in Action'. (*Granada*)
Best Light Entertainment: 'The Benny Hill Show'. (*Thames*)
Best Script: Benny Hill for 'The Benny Hill Show'. (*Thames*)
Best Design: Design team for 'The Rivals of Sherlock Holmes'. (*Thames*)
General: To all members of the news teams of ITV and the BBC – cameramen, sound-men and reporters – for their courageous coverage of events in Northern Ireland.
Rediffusion Star Awards – Harlequin Award, Children's Entertainment Category: Production team for 'Follyfoot'. (*Yorkshire*)

Cortina International Sports Film Competition
Diploma of Honour: 'Annapurna – The Hardest Way Up'. (*Thames*)

Unda Festival, Monte Carlo
Top Prize: 'There Go I – I Was A Stranger'. (*HTV*)

The Sun Newspaper TV Awards 1972
Top Series: 'A Family At War'. (*Granada*)
Top ITV Series: 'The Persuaders'. (*ATV*)
Top Actor (Tie): Roger Moore, Tony Curtis (*ATV*); Edward Woodward (*Thames*)
Funniest TV Performer: Benny Hill. (*Thames*)
Top Current Affairs Show. 'World in Action'. (*Granada*)
Top Sports Programme: 'World of Sport'. (*London Weekend*)

Golden Rose of Montreux
Golden Rose: 'The Best of the Comedy Machine' (*ATV*); also won the City of Montreux Award for Comedy.

The Royal Television Society and Pye Colour Television Awards for 1972
Silver Medal for outstanding creative achievement in television in front of the camera: Jack Hargreaves. (*Southern*)
Outstanding New Female Personality: Jean Marsh in 'Upstairs, Downstairs'. (*London Weekend*)
Best Regional Production: 'Thick as Thieves'. (*HTV*)

British Association for the Advancement of Science
Award for the best film to make effective presentation to a non-specialist audience of a technical subject: 'The Living Body – New Generations', a schools programme. (*Granada*)

International Conference for Televised Economic Information and Training, Biarritz
Dauphin Award: 'World in Action, Ford – The Inside Story'. (*Granada*)

The Prix Jeunesse
UNICEF Prize: 'My Brother David', a documentary for children by the 'Magpie' team. (*Thames*)
4th Award, Youth Section: 'It's Called God Rock'. (*London Weekend*)

Hemisfilm '72 International Film Festival at San Antonio, Texas
Hemi Trophy for the best television film production: 'Derby Day'. (*London Weekend*)

Melbourne Film Festival
Silver Trophy for the best short film over 30 minutes: 'Derby Day'. (*London Weekend*)
Special Award for the best television film: 'Derby Day'. (*London Weekend*)

Prix Italia Award
Best Documentary :'We Was All One'. (*Thames*)

Transmitting ITV Programmes

The IBA's 1,080 ft aerial tower at Emley Moor in Yorkshire is the first self-supporting concrete tower ever to be built for television broadcasting in the United Kingdom. An IBA film, *Tale of a Tower*, shows its construction and explains some basic facts about television broadcasting.

IBA INDEPENDENT BROADCASTING AUTHORITY

builds, owns and operates all the transmitting stations which radiate ITV programmes

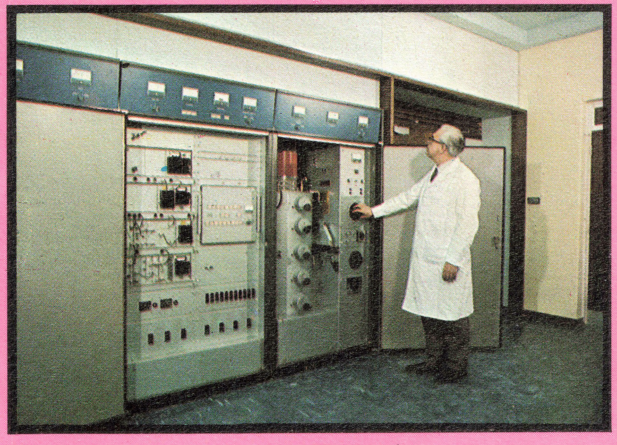
Independent Television programmes provided by the fifteen programme companies reach the IBA's transmitting stations for each area by means of a complex network of video and sound telecommunications circuits. At the IBA's stations the signals are radiated from the transmitters and fed to aerials mounted as high as possible on aerial support masts and towers, ranging to heights over 1,000 ft. Careful checks are made of the quality of the pictures and the operation of the transmitters.

All new IBA transmitters are built for unattended operation by means of automatic and remotely controlled systems, made technically feasible by such techniques as the IBA's pioneering of new types of klystron power amplifiers, solid-state drive units, and insertion test signal generators.

ITV's National Coverage

625-LINE UHF NETWORK

ITV programmes are transmitted in UHF (ultra-high-frequency) using the 625-line standard. The majority of these transmissions are in full colour, but they can also be received, on black-and-white-only receivers, as black-and-white pictures. By the beginning of 1973 almost nine out of ten people living in the United Kingdom are within reach of these UHF transmissions. They are already being radiated from more than thirty main stations, supported by nearly forty lower-power local relay stations.



A transmitter, showing the klystron amplifier

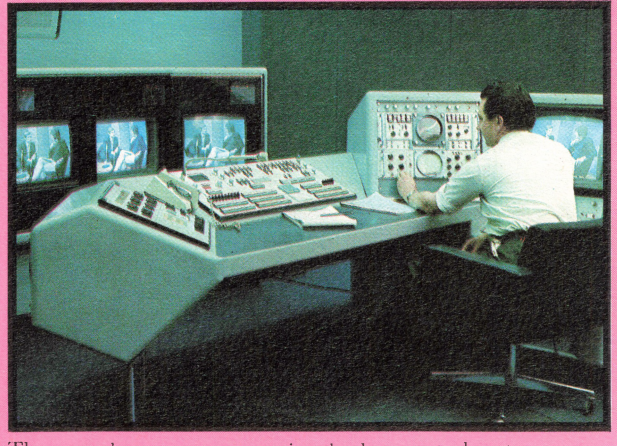
Over the next few years many more UHF transmitting stations will be built to provide an almost complete national coverage; eventually there will be over fifty main stations and over 400 local relays. But it will take some years to finance and build all these stations, so that a decreasing number of viewers will continue to be dependent upon the 405-line VHF network for several more years.

UHF transmitters for ITV and BBC programmes are co-sited, so that most viewers need only a single UHF receiving aerial – the only exception is where viewers living in areas within reach of two programme companies may wish to install a second receiving aerial to provide a choice of region.

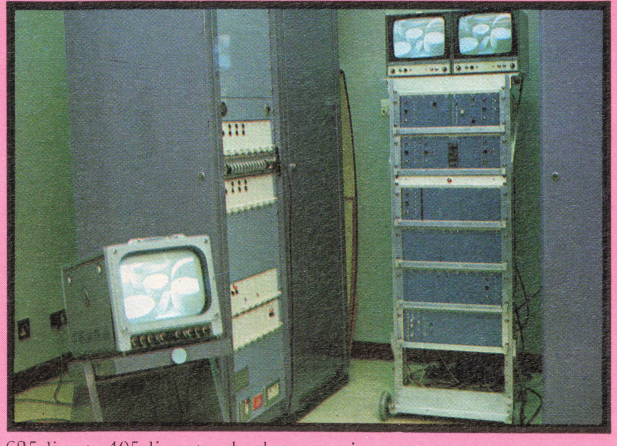
405-LINE VHF NETWORK

The ITV service continues to be transmitted throughout the country in black-and-white in VHF (very-high-frequency) on the 405-line system. 98·7% of the population is within reach of the IBA's forty-seven VHF transmitting stations (the first station opened in 1955).

Transmission of the ITV service on VHF will continue for some years, but viewers in many areas can already receive the same programmes, often rather better, on UHF. Colour can be received only on UHF.



The control room at an IBA regional colour control centre



625-line to 405-line standards conversion

Technical Operations

ITV in Colour

Independent Television colour programmes began in November 1969, when the new UHF stations at Crystal Palace, Sutton Coldfield, Emley Moor and Winter Hill were opened. Since then a further twenty-seven main high-power stations have been opened – so that every ITV region except the Channel Islands has at least one UHF colour transmitter in operation, some with seven or eight. So the UHF stations now reach almost 90% of the population. In just a few years, a nationwide service of ITV colour has sprung into existence and become firmly established.

The decision to introduce ITV colour was made in 1967. The Government had previously decided that in Britain colour transmissions would be made only in the 625-line system, and initially only in the UHF bands. In the United States a compatible colour system, called NTSC, had been successfully developed; this enabled a colour transmission to be received equally well in black-and-white on a black-and-white receiver, and had the important technical advantage that the colour transmission did not take up any more frequency space than was used for black-and-white television. After a lot of work in Europe a modified system, but retaining the advantages of NTSC, was chosen and adopted by the IBA and BBC. This system is called PAL (phase-alternation-line), and in use has proved extremely satisfactory and effective. But because colour would be on 625 lines only, a new UHF network with the higher performance needed for good colour has had to be planned and brought into use.

This major and ambitious engineering project meant new equipment not only for the IBA but also for all the programme companies. The studios and outside broadcast facilities have had to be completely re-equipped for 625-line colour operation. Altogether over 230 colour camera channels, almost 90 colour telecine machines and 80 colour videotape recording machines are now being used, many of them in studio complexes built specially for colour. ITN in London, ATV in Birmingham, Southern in Southampton and Thames at the Euston Centre are all examples of companies establishing brand-new colour centres. The latest example is the new South Bank Television Centre of London Weekend Television; this modern new studio complex was opened by The Duke of Kent in June 1972.

Well over 50 hours of colour are now broadcast each week – over 80% of peak-time programmes. These include not only the major networked productions and spectaculars, but many of the local regional programmes and some educational programmes. ITV programmes are no longer originated in the 405-line system, except for the local programmes of Channel Television.

Fortunately, colour in Britain has developed at a time when new technical developments have favoured the transmission of colour of extremely good and remarkably consistent technical quality. Nobody pretends that all colour transmissions are yet perfect; some films intended for screening under the different conditions of a darkened cinema may leave something to be desired. But by and large – and many independent surveys have confirmed this – viewers with colour sets remain enchanted and delighted with the quality of the pictures.

To achieve these results calls for close tolerances and carefully controlled characteristics of the equipment used throughout the system. IBA engineers, for example, have played an important role in pioneering new monitoring and control systems and in establishing practical codes of practice. Several techniques developed by the IBA for the control and supervision of unmanned transmitting stations are now used by other broadcasting organizations all over the world. The IBA is also grateful to the Post Office for its work in upgrading the complex network of inter-city links and circuits and making these suitable for 625-line colour.

The Transmitter Network

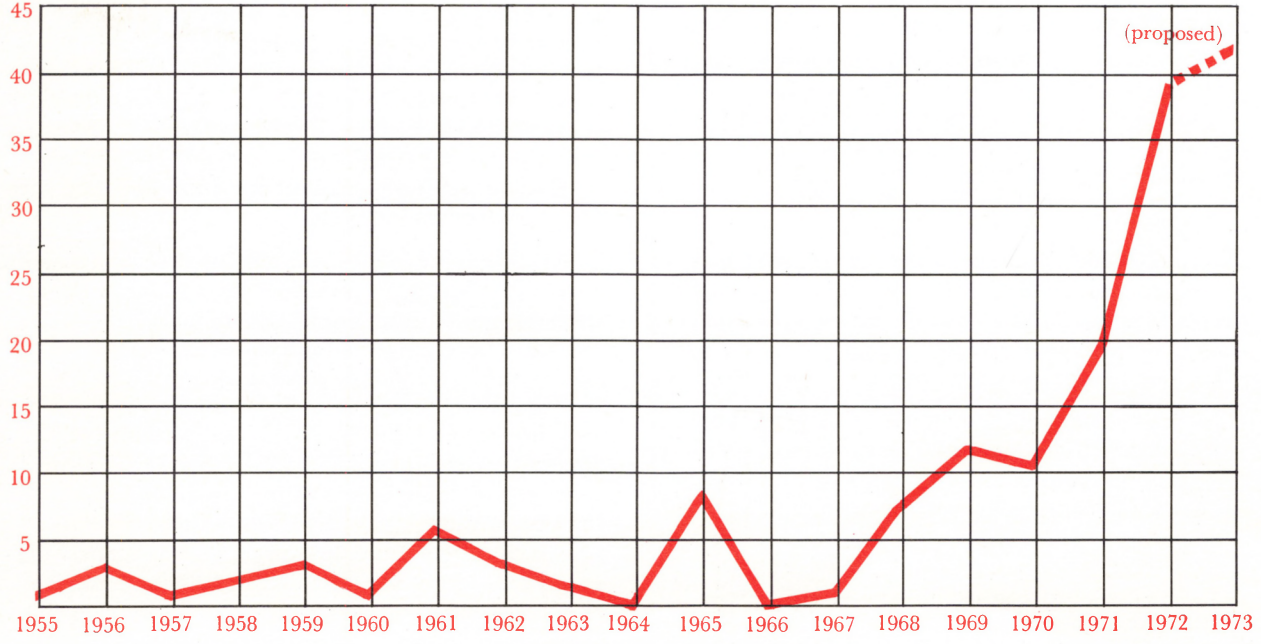
Following the start of colour in November 1969, the UHF operations were rapidly extended so that within a year some fourteen main stations were working, bringing the programmes within reach of about 70% of the population. In fact during this first year of UHF colour the IBA installed more transmitter power than in the whole of the preceding fifteen years put together. For instance, the IBA's UHF station at Crystal Palace, with an effective radiated power of a million watts and a transmitter output power of 80,000 watts, made this the most powerful fully unattended transmitting station in Europe.

The build-up of the UHF network has continued; by the start of 1973 some thirty-one main high-power stations and almost forty lower-power local relay stations are due in operation. Many more are still needed; it has been estimated that to provide UHF coverage comparable with that of the present network of forty-seven VHF stations will require over fifty main and 450 local relay UHF stations. During May 1972 the Authority opened its hundredth transmitting installation – a local relay at Brighton.

All these new stations are designed for unattended operation, depending on automatic or remote-control systems. One of the factors which has helped to make this possible was the development for the IBA of a new type of klystron power amplifier which facilitated the use of all-semiconductor drive units. All of the UHF and VHF transmitters will eventually be controlled from some fourteen colour control centres, all of which are in operation. These are at Croydon, Lichfield, Winter Hill, Emley Moor, Black Hill, Chillerton Down, Dover, St Hilary, Burnhope, Mendlesham, Caradon Hill, Durris, Caldbeck, and a smaller centre being built in readiness for the start of UHF transmissions from Moel-y-Parc in North Wales in the Spring of 1973. Every ITV colour programme passes through one or more of these regional control centres – and its technical quality assessed and logged.

So with colour programmes now part of everyday life for several million viewers, Independent Television is looking towards new ways of improving its service still further. In quality control and monitoring, the increasing complexity of the operation calls for more and more use of automatic techniques. Indeed 'automation' and the rather frightening word 'digitalization' are becoming increasingly commonplace. And new techniques in the studios will make possible even more exciting use of colour; for example, much work is being done on new ways of editing the recordings made on videotapes.

IBA Transmitters Coming Into Service 1955-1973



The very substantial increase in colour viewing during the second half of 1971 and in 1972 is a reflection of the tremendous success of British colour engineering.

IBA Engineering

The engineering activities of the IBA are concerned mostly with the planning, construction and operation of the large networks of transmitting stations and the investigation of possible television developments and new techniques for the future.

Since 1955 the IBA has been building and running the VHF stations for the 405-line black-and-white television programmes, but the need to set up a new 625-line UHF network capable of handling colour presented the IBA in the late 1960's with a major new challenge.

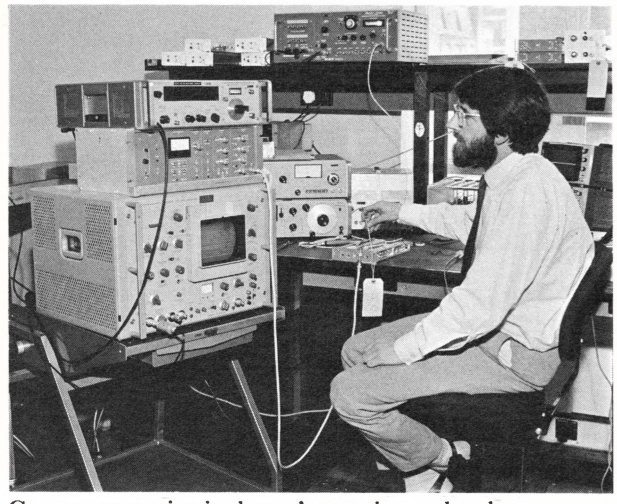
How are all these activities organized?

In the first place, the planning and propagation department assumes responsibility for the over-all planning of the transmitter networks, working in close contact with the planning engineers of the BBC, the Post Office and the Ministry of Posts and Telecommunications. The selection of sites, obtaining planning permission, negotiating with the owners of the land, initial surveys of station coverage and problems of interference which might arise – all these matters have to be considered by this department.

Then comes the ordering, acceptance and installation of suitable technical equipment, buildings and the supply of electrical power and ensuring that the station is ready by the time predicted; all these items are the responsibility of the station design and construction department.

For the viewer perhaps the most vital engineering activity, involving over 300 engineers, is the operation and maintenance of the networks of transmitters. The working lives of these engineers revolve around the colour control rooms and the associated racks of transmitting equipment. Most of the stations are sited in remote places on hill tops with the station buildings grouped under the shadow of the high mast or tower needed to give the station a large service area.

Apart from the powerful vision and sound transmitters located in the main transmitter halls, including usually stand-by transmitters which allow the station to continue without a break should a fault occur on one transmitter, a main station has a Post



Component testing in the IBA's experimental and development department.

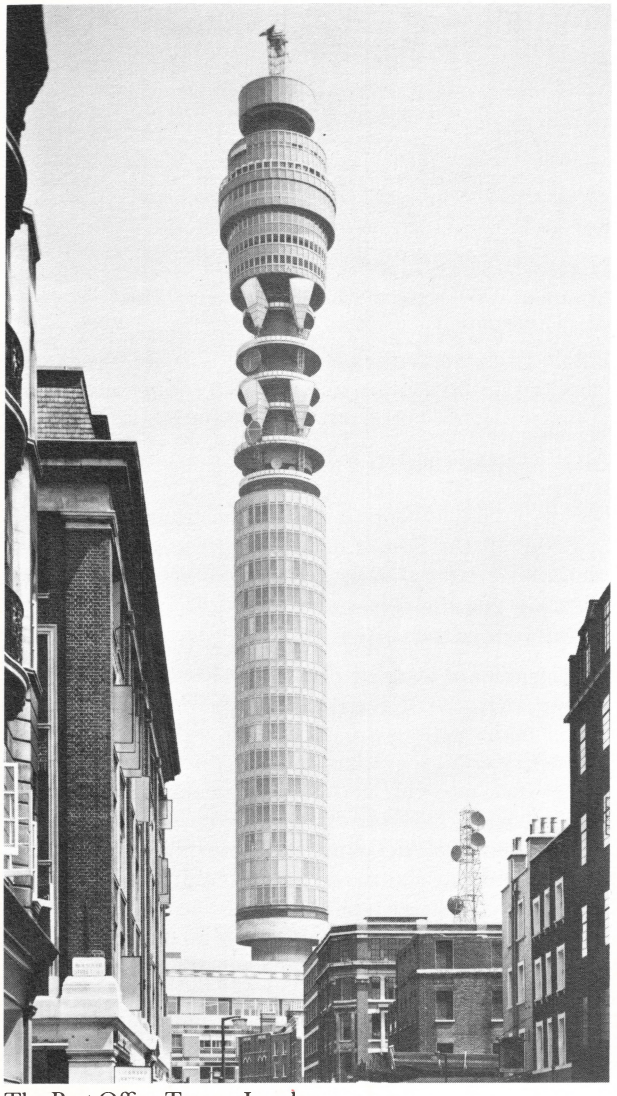
Office room where the incoming signals are received from the studio centres, and a switch room concerned with the electric power supplies for the station.

Another headquarters engineering department is concerned with the booking, performance and operation of the complex network of circuits provided by the Post Office or the IBA to take the pictures from the studios to the transmitters, and also ensuring that high technical standards are maintained on all colour transmissions.

The largest engineering department based in London is the experimental and development department. Three main sections are concerned with radio frequency equipment, automation and control techniques, and video equipment including standards converters. Typical of advanced projects being undertaken is the development of an experimental digital field rate standards converter. It is believed that highly effective types of converters can be developed using computer-type digital processing. An IBA line rate unit has already been built and tested operationally at a main VHF station – believed to be the first time this type of system has ever been tried in operational use.

Another engineering activity is represented by the IBA Engineering Information Service which provides technical information to the television trade and the public, and deals with the many problems on reception. Close touch is kept with engineering development throughout the world and national and international bodies concerned with television engineering.

From the Studio to your Screen



The Post Office Tower, London.

Be it a documentary, a play, or a spectacular, to bring the action from the studio to your television set at home involves routing the camera-originated signal along a complex path of control centres, switching centres, links and transmitters, as well as making careful checks at points along the route to ensure that a high quality signal is maintained. The whole process involves many operations and personnel, as well as millions of pounds' worth of electronic equipment.

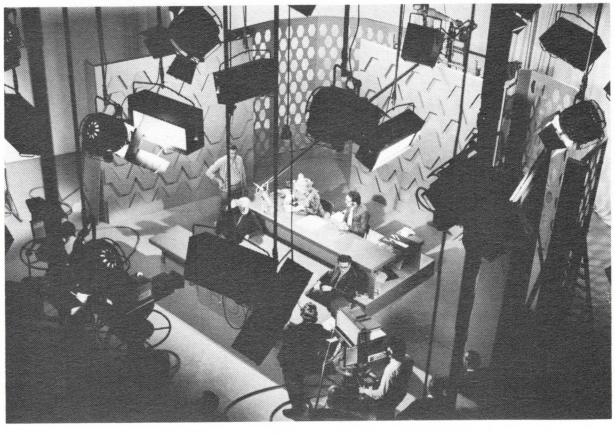
The studio camera provides the first link in the chain. Almost all ITV programmes are now originated in 625-line colour; the colour cameras, each costing up to £25,000, vary from small hand-held units to those mounted on special mobile cranes. If the programme is recorded on tape, videotape recorders replace the camera at the time of transmission as the originator of the colour signal, and if a film is being shown a special unit known as a telecine machine is used.

Some programmes may use all these sources, as well as additional caption scanners and many different microphones for the sound. At the production control desk the programme producer and his assistants, by selecting the different sources at the appropriate time, compose or assemble the whole programme. The signal from the production control desk is then fed to the programme company's master control. It is here that the entire output to the transmitters in the region is controlled. Local advertisements are inserted at the correct times, and other network programmes received from other regions, or the company's own programmes, are all fitted together on schedule and fed out from the master control.

It is at this point that the Post Office takes over the operation. It rents to the IBA some 4,000 miles of colour-capable links which carry the colour signals from the programme company centres to the Authority's transmitters. Because of Independent Television's regional pattern with some fifteen programme companies showing their own programmes as well as network ones, the Post Office provides a complex network of switching centres and links routing the programmes to the transmitters according to a detailed schedule. A typical networked programme travels over several thousand miles of Post Office cable and through sixteen Post Office switching centres before it even reaches all the IBA transmitters.

The Post Office Tower in London is one of the country's five main switching centres (the others are at Birmingham, Manchester, Carlisle and Kirk o' Shotts near Glasgow) and over 300 switches a week are performed there, routing different programmes to different centres. The operation of the London switching centre is such that material from forty different sources can be switched to any one of eighty

Master control at an ITV programme company studio centre.



In a modern television studio.

different destinations. At the five main stations switches are performed automatically to a pre-set timetable controlled by TIM, the Post Office clock.

Automatic switching means that ITV programmes must run exactly to their scheduled timetables. This Post Office complex is now almost entirely colour-capable; the annual rental paid by the IBA for this network amounts to more than £1 million. After reaching the IBA transmitters a second network – this one involving transmitting stations – takes over the job of distributing the signal to the millions of viewers. Only certain IBA stations are linked to Post Office circuits and these stations relay the signal by special links or broadcasting to the other transmitters.

A typical example is the IBA's UHF network for the East of England region. This group of transmitters radiates Anglia programmes and the main IBA centre for this region is at Mendlesham in Suffolk. This station receives its signals from the Post Office centre in Norwich, which in turn is fed from either the Anglia studios in Norwich or the Post Office Tower in London. From Mendlesham the colour signal is relayed to the IBA's UHF transmitters at Belmont, Lincs, and Tacolneston near Norwich. The signal is then additionally relayed from Tacolneston to the stations at Sudbury in Suffolk and Sandy Heath near Bedford. Even from these main stations the signal may be further fed to local low-power UHF relay stations before final transmission to domestic television aerials.

VHF 405-line transmissions, still received by many millions of viewers, are radiated from VHF transmitters. At these sites the 625-line signals received from the network are changed to 405 lines by electronic standards converters.

To ensure that the television signal remains unimpaired through all these involved operations, very high standards of quality control and assessment are built into the system. At the fourteen regional colour control centres every programme is viewed under carefully controlled conditions and its technical quality noted by experienced engineers.

IBA Engineers Score a Ton

In April 1972 a new local relay station came into operation from Whitehawk Hill close to the race-course at Brighton, an event warmly welcomed by many viewers who had until then depended on a distant Isle of Wight transmitter for their colour and 625-line pictures. But an event also for IBA engineers, for they had totted up all the IBA transmitting installations which, in seventeen years, they had opened up and down the country – and Brighton was the hundredth.

From Rumster Forest in North-East Scotland to Redruth in West Cornwall; from Dover in South-East Kent to Strabane, near Londonderry; from stations high on Emley Moor, on Ridge Hill, on Black Mountain; from Sandy Heath, from Mendip and Mendlesham, from Pontop Pike, from Wharfedale and Winter Hill the television programmes fly outwards – literally with the speed of light – to the waiting viewers.

And it all began in a suburban, tree-lined site on South Norwood Hill near Croydon in South London on 22 September 1955. Then a single 10 kW VHF transmitter, one of the first Band III equipments built in the United Kingdom (indeed it was a laboratory prototype), launched ITV programmes from an experimental omnidirectional aerial array on a temporary 200 ft tower.

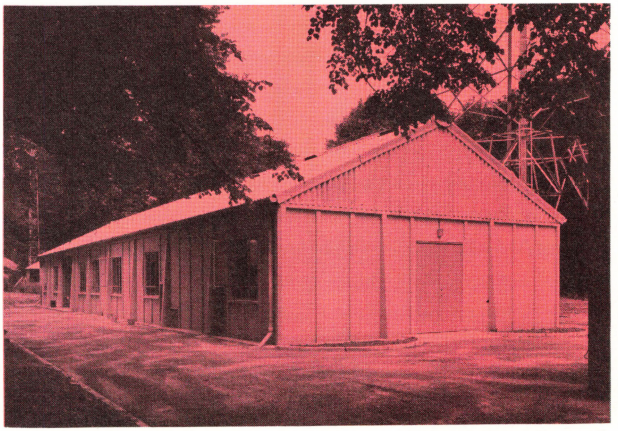
The radiated power was low by modern standards – but the service had a potential audience of 10 million viewers – although unfortunately, until the attractions of ITV became widely recognized, only a tiny handful of these actually possessed a television receiver capable of taking pictures on Channel 9.

Today, the same Croydon site is very different. Gone are the hutments, swept away in 1969 when, in preparation for the opening of the 625-line ITV colour service, the entire station, with the exception of the aerials which by then were atop a sturdy 500 ft tower, was rebuilt. And while Croydon houses the vital colour control centre for the whole London area, most viewers now take their pictures from the unattended 1,000 kW Crystal Palace transmitters about a mile away. Crystal Palace is probably the most powerful unattended television transmitting station in Europe; the first in Europe to use five-cavity klystrons as the only thermionic 'valves' in a solid-state station.

Yet Croydon is no 'ichabod'. Its glory in the IBA network remains undimmed, not only in its sylvan setting but in its contributions to the pioneering of new television techniques. And among its many claims to fame is that it is believed to be the only building in British television whose architect received a Civic Trust Award.

The regional colour control room at Croydon is one of fourteen identical control rooms designed to provide precise control over the technical quality of all 625-line colour transmission. As one element in the important process of technical quality control, the station engineers who man these centres assess and log the technical grading of every programme. These gradings are then analysed and provide a clear indication of the standards reached in the system and an early warning of any problems arising as well as an indication that problems have been successfully overcome.

The control rooms have been designed to permit the subjective and objective assessment of transmission quality of the incoming and outgoing signals to be carried out under carefully controlled and standardized viewing conditions. The ambient lighting conditions are normalized to Illuminant D, the colour 'temperature' of white light on which all television colours are based, the light falling on the monitor screens maintained precisely between 0·1 and 0·2 foot candles, with the light reflected from behind the monitor screens. This use of scattered light dictates the décor in neutral colours; it also means



The old transmitting station building at Croydon.

that the station engineers see the colour pictures in the right conditions, though they recognize that most domestic viewers are watching in less favourable conditions.

Croydon is responsible for the origination of trade transmissions for the London region, just as the other centres serve their own regions. During 1971 new IBA-designed equipment was brought into operation for the automation of these trade sequences, providing Test Card F, a series of pictorial colour slides, colour bars and the like. Master control for this system stems from the special digital clock.

The six low-power relays associated with Crystal Palace – Guildford, Hemel Hempstead, Hertford, High Wycombe, Reigate and Tunbridge Wells – are all supervised and controlled from Croydon.

These stations are completely unattended, visited only when necessary by mobile maintenance teams.

For the main UHF transmitter at Crystal Palace, the automatic functions include switching off faulty equipment, remote control indications and alarms being provided in the Croydon control centre, with telemetry signals exchanged continuously in digital pulse trains to up-date the displays.

About a dozen station engineers and maintenance engineers are stationed at Croydon, under a local engineer-in-charge.

There is little doubt that the IBA installations at Croydon and Crystal Palace together form a unique combination of modern VHF and UHF television transmitting facilities, without parallel in Europe and possibly in the world.

And many of these ideas and facilities are to be found incorporated in other of the now more-than-a-hundred transmitting installations of the IBA.

The new transmitting station building at Croydon for which the architect received a Civic Trust Award.

Good Viewing of Independent Television

Almost the entire population of the United Kingdom is within range of one or more of the Independent Broadcasting Authority's television transmitting stations. The following pages outline the factors which affect the technical quality of the picture on the viewer's television screen, and show how reception of UHF and VHF stations may be improved.

Four things are involved in bringing a good picture into the home:

1 The Set. The television receiver must be suitable for receiving signals transmitted by the IBA stations and must be in good working order, correctly tuned and adjusted. All IBA UHF combined colour/black-and-white transmissions, on Channels 21 to 34 and 39 to 51 on Bands IV and V, use the 625-line system (PAL colour system). Almost nine out of ten people now live within range of a UHF transmitter. The VHF transmissions in black-and-white on Channels 6 to 13 of Band III use the original British 405-line system.

2 The Station. Both the television receiver *and its associated aerial system* should be suitable for the IBA station which provides the most reliable signal in your own locality. A local dealer should be able to advise you, but if in doubt get in touch with the IBA Engineering Information Service, 70 Brompton Road, London SW3 1EY (01–584 7011, *ext 444*).

3 The Aerial. Most reception problems are due to the use of an inadequate aerial system or its poor location. The strength of signals varies a great deal, depending upon how far away you are from the local transmitter and the amount of screening from intervening hills and buildings. The weaker the signal the more important is the need for a really effective aerial and its careful positioning.

4 The Feeder Cable. An important part of the aerial system is the special type of cable ('coaxial cable') which links the aerial to your receiver. Different cables vary in efficiency, although all cables introduce some loss of signal with increasing length. On VHF, if signals are weak, and always on UHF, you should insist that your aerial installer fits a good *low-loss* cable.

The Set

For many years, television receivers manufactured in the UK were suitable for reception of IBA stations on either 405 lines (VHF) or 625 lines (UHF) or both ('dual-standard sets'). Most new sets are now 'single-standard' and suitable only for 625 lines (UHF). British television systems differ from those used in other countries, and this should be taken into account before purchasing a receiver manufactured overseas, unless this is specifically intended for use in the UK.

Over a period of time, receivers may gradually develop faults which impair the pictures on one or more channels. If a set which in the past has been providing good pictures becomes unsatisfactory, even if only on one channel, this is most likely to be due to a fault developing in the receiver or the aerial system, and you should consult your dealer/rental company.

Most sets incorporate a method of adjustment to make them suitable for the local mains supply voltage, and it is important that this should be correctly set when moving to a new location. Occasionally, viewers encounter reception problems due to mains voltage variations at periods of peak electricity demand (see later).

Which Service – VHF or UHF?

British television is at present transmitted on UHF ('Ultra High Frequency') on 625 lines in combined colour/black-and-white and on VHF ('Very High Frequency') on 405 lines in black-and-white only.

Eventually the VHF service will be phased out in favour of UHF, but probably not before the 1980's.

The service you watch depends to a great extent where you live. Most people now live within range of a UHF transmitter and should be able to receive high quality 625-line black-and-white pictures on a normal 625-line receiver, or colour pictures on a colour receiver. Of the remainder, most are within range of a VHF transmitter radiating 405-line black-and-white-only programmes and can receive these on a 405-line set. The programmes transmitted on VHF are exactly the same as those on UHF. The 625-line UHF picture provides rather better definition than 405 lines.

Another advantage of the UHF 625-line service is that

all three channels (ITV, BBC1 and BBC2) are transmitted from the same site, and so providing all three channels are in operation you will need just one UHF aerial pointed in the direction of the UHF station to receive all three programmes.

On a dual-standard black-and-white set you are able to receive UHF and VHF services – this is a good arrangement if there is only a VHF service in your area at the present, but a UHF service is expected to start soon. A single-standard set is equipped only for UHF reception and is preferable for those people who are served by UHF on all three channels.

The Aerial

The receiving aerial plays a vital role in achieving good pictures, and it is false economy to try to make do with an aerial unsuitable for your location.

Although the very simple 'set-top' aerial (that is, the unit which is usually placed on top of or near to the receiver and in the same room) may sometimes provide sufficient signals in districts close to a transmitter, such reception will often be marred by the effects on the picture of people moving in the room, or cars passing the house; these effects can usually be avoided completely, or minimized, by using a loft or, better still, a high outside aerial. For UHF – and especially for colour reception – a good outdoor or loft aerial should always be fitted. On VHF, a set-top aerial may sometimes be satisfactory within a few miles of a high-power transmitter.

The simplest practical form of receiving aerial comprises a single ('dipole') element, but additional signal gain and directivity (that is, the ability of an aerial to reject signals from other than the desired direction) is achieved by adding extra elements ('directors' and 'reflectors') so as to form an aerial array. A typical VHF array might comprise four rod elements (dipole plus reflector and two directors) and this would be known as a four-element aerial. For IBA transmitters on Band III, each element is just over 2 ft long (the precise dimensions depend upon the particular channel to which the aerial is tuned, and other factors). On UHF (Bands IV and V) each element may be only a matter of inches, so that it is possible for arrays containing many elements to be quite compact and lightweight. Where signals are very weak, two or more arrays may be combined ('stacked') to provide very sensitive systems.

The more elements an aerial comprises, the more it will normally cost and the stronger will need to be the supports. This means that an aerial will usually be chosen in accordance with the signal available in the particular district. For aerial elements it is truly a matter of 'not too few – not too many – but just right'. Though, in case of doubt, it is better to have too much signal than too little.

The aerial must be a type intended for use on the appropriate channel. On VHF, each aerial is usually intended for one specific channel, although certain types, such as 'log periodics', are designed for use over a span of channels.

On UHF, British aerials are manufactured for use over a number of channels, so as to avoid the need for separate UHF aerials for IBA and BBC transmissions. A code has been drawn up by aerial firms, grouping all UHF aerials into five categories, often denoted by a letter or colour code. Aerials in Group A (red) cover Channels 21–34; in Group B (yellow) Channels 39–51; in Group C (green) Channels 50–66; in Group D (blue) Channels 49–68; and in Group E (Brown) Channels 39–68. There are also UHF log-periodic aerials covering all channels, but with rather less 'gain' than the conventional Yagi aerials.

In very strong signal-strength areas on VHF it may be possible to use an aerial designed for use on another channel, though this is not recommended. On UHF, and particularly for colour reception, the correct aerial for your local channel grouping should always be used. Viewers must also ensure that their aerial is of the correct polarization for the transmitter they wish to receive. IBA television transmitters use either horizontal or vertical polarization which means that the rods or elements of the receiving aerial must be placed in the same plane: this means that in some areas aerial rods are mounted horizontally, in other areas the rods must be vertical (i.e., running up and down).

On UHF, all the main transmitters use horizontal polarization, whereas the local satellite relay stations use vertical polarization. This is another reason why a UHF receiving aerial will need adjusting or changing if a local relay station opens in your district. The actual signal available – and thus the selection of the number of aerial elements required – depends upon various factors: the distance away from the transmitter; the power and the aerial radiating characteristics of the station; the nature of the intervening ground; the height at which you put your aerial, etc. Signals, particularly on UHF, are easily absorbed or deflected by high buildings or hills, so forming shadow areas.

There is also the question of the so-called ghost images, brought about by signals reaching the receiving aerial after reflection from one or more hills or buildings. Because these signals travel along a slightly different path to those reaching your aerial along the direct path from the transmitter, they may result in a second (or multiple) picture, usually weaker than the main picture and slightly displaced to the right of it. Such 'ghost' images can usually be removed or greatly reduced by increasing the directivity of the aerial. Occasionally there may be difficulty in achieving completely 'ghost-free' reception on all channels – your dealer will often be able to help.

In broad terms, for IBA VHF stations a three- or four-element aerial will usually be satisfactory within the primary service area of the transmitter. In weaker signal and shadow areas, eight, nine or ten elements may be needed. In extreme 'fringe' area conditions, two of these larger arrays may have to be stacked. The UHF network of transmitters is planned on the assumption that the viewer will use an efficient aerial having eight or more elements, although in strong signal locations where there is virtually an unobstructed path between transmitter and receiving aerial a four- or five-element aerial or its equivalent should prove satisfactory. Often, where there is some degree of screening or shadow, eight, twelve, or eighteen elements may be needed, while for extreme fringe areas or badly screened sites, arrays of up to about fifty elements are available. In practice, beyond the 'line-of-sight' range, signals from UHF transmitters fall off very rapidly.

The selection and installation of an outside aerial and its associated feeder cable are tasks for experts.

Portable Receivers

The use of portable TV sets, for example in caravans, is becoming increasingly popular. However, these types of receivers do bring their own reception problems and many viewers taking them on holiday are disappointed when they find they are unable to receive pictures.

Check beforehand whether you are taking your portable set to an area served by a transmitter – in the case of a single-standard UHF model this will have to be a UHF transmitter, but for a dual-standard set it can be either a UHF or VHF transmitter. There are also some portable models suitable only for use with VHF transmitters. UHF coverage is at present not as extensive as VHF, and unfortunately in many favourite holiday spots which are thinly populated and hilly (e.g. the Lake District, North West Scotland, Snowdonia and the Peak District), UHF reception may be very difficult. VHF coverage is more widespread, although there are some areas unserved.

A log-periodic UHF aerial, preferably roof-mounted, is probably the best aerial to use for UHF reception on a portable set if you are travelling around. It can be used over the whole UHF range, making a single aerial satisfactory anywhere in the British Isles provided that you are within range of a UHF transmitter. For VHF reception, a standard set-top aerial will give satisfactory results in many places, but in fringe areas you will need a good outdoor aerial.

Colour

Receiving aerials for colour receivers do not differ fundamentally from those for UHF black-and-white television; however, effective performance of the aerial is even more essential than for black-and-white. This means that those aerial installations which give first-rate black-and-white pictures on the UHF transmitters will usually be equally suitable for colour reception. But any aerial installation providing only moderate or poor black-and-white UHF pictures will almost certainly require replacement or improvement. Provided that the aerial delivers an adequate signal over the full bandwidth of the local group of IBA and BBC UHF stations, and that the receiver has initially been set up correctly, a viewer should have little difficulty in receiving good colour pictures. Tuning of the signal on the receiver is rather more critical.

Most set makers fit only one, or at the most two additional controls on a colour receiver. One allows the user to adjust the degree of colourfulness of the picture – this is invariably fitted. Some makers provide a control (tint) which governs the amount of bluish tinge in the reproduction of bright shades. Viewers can generally judge a colour picture by the reproduction of flesh tones and faces, and by grass. Any persistent fault in colour reproduction will almost certainly be due to some maladjustment of, or fault in, the receiver.

In any area shown on either a VHF or UHF field strength coverage map as having a signal of adequate strength for worth-while viewing, there are sure to be pockets of poor or very poor reception. Frequently they are the shadow areas created by natural topography or man-made objects. In such conditions a communal distribution (wired television) system can provide a solution.

In practically all cases where improvement is possible, the receiving aerial system is the key factor.

In cities, reception problems can arise suddenly and unexpectedly due to the erection of a tall building block between the receiver and the transmitter; or such a building may cause 'ghost' images where none previously existed. In such cases it may be a matter of improving the receiving aerial system to overcome the problem. In extreme cases, it may be necessary to direct the aerial system to receive an indirect (reflected) signal.

Longer-distance Reception

The service areas of UHF stations, usually calculated to the 70 dB contour for main stations, are fairly conservative in terms of the ranges that can sometimes be achieved from favourable sites with modern receivers having transistorized UHF tuners. From good sites, usually those on high ground and unscreened by local or high intervening hills, it may be possible to obtain satisfactory pictures well beyond the 70 dB contour.

The main requirement for reception at relatively long distances (up to about 100 miles from a main high-power transmitter) is the use of an extremely efficient, and often sophisticated, aerial system. This usually means a multi-element array at the maximum possible height, well clear of all surrounding obstructions; the use of a 'mast-head amplifier' (a small low-noise preamplifier mounted on the aerial structure and powered over the co-axial feeder cable) may be found most helpful. Such 'out-of-area' reception may sometimes be marred by interference from other distant stations.

Local Electrical Interference

Disturbances from local electrical and electronics apparatus can sometimes mar viewing, especially on the VHF Band III. Any apparatus, motor vehicle, switches, plugs or sockets that produce electrical sparks, no matter how minute, can be the cause of interference unless this spark is damped out by means of correctly designed and installed interference suppression filters at the offending apparatus.

In the UK, Parliament introduced legislation which restricts the amount of interference which can be legally produced by new equipment; however, equipment which may have been satisfactory when first installed can sometimes deteriorate and become the source of interference. Electrical interference to television usually takes the form of a severe 'snowstorm' of light or dark tiny random spots on all or part of the screen, intermittent 'flashes' from thermostat controls or a distinctive rasping whine or crackling on sound, or occasionally as a form of herring-bone patterning on the picture. Often, the source of interference is likely to prove to be apparatus in the home, quite close to the television receiver; this fact can usually be readily detected by noting when interference begins or ends while switching on and off any electrical apparatus in the home. Where a particular apparatus, such as a small motor, is found to be causing interference, the manufacturer or the dealer who supplied it should be consulted. Often a small interference suppression filter can be fitted which should clear up the trouble.

Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to ask the Post Office Radio Interference Service to help. This can be done by completing Post Office form BRL113G 'Good radio and television reception'. This includes a 'request for investigation' in which to include details of interference experienced over a period of two weeks. Post Office investigation officers will then usually call; they have the experience and apparatus necessary to help them detect the source of the interference or to advise on any steps to be taken.

Power Mains Variations

In some country and suburban districts, viewers' receivers may be affected by reduced mains voltages resulting from the electricity demand suddenly rising due to cold weather. In a few cases there may be a regular variation in mains voltages each evening. Most modern sets will cope with an appreciable change in supply voltage, but if difficulty is experienced it may be advisable to consult your local Electricity Supply Board.

Unusual Atmospheric Conditions

At certain times of the year, during conditions giving rise to the meteorological condition known as inversion, reception in some areas is severely interfered with by signals coming from distant transmitters working on the same channel frequency, either in the UK or on the Continent.

During these conditions, which usually last only a few hours but exceptionally may return over a period of some days, some patterning in the form of diagonal stripes of light and dark shades, or an interference to the sound channel, may be experienced. This interference is most evident in areas of weak signal, and can sometimes seriously detract from the quality of the picture.

IBA Transmitters

The following pages describe the Authority's television transmitters which form both the 405-line VHF and the 625-line UHF networks. The IBA builds, owns and operates all transmitters radiating Independent Television programmes, allocating transmitters to carry programmes originated by the various programme contractors.

The original VHF network was started with the opening of ITV programmes in the London area on 22 September 1955. Today it numbers forty-seven stations reaching the homes of over 98·7% of the population of the United Kingdom. The VHF network will not be extended further, though it will remain in use until the Government decides to terminate the 405-line transmissions.

The first four UHF transmitters, radiating the duplicated 625-line combined colour/black-and-white pictures in the PAL colour system, came into service on 15 November 1969. Since then many more main and local stations have come into service, with others being built and planned. To provide a coverage comparable with the VHF network over 50 main and 450 local relay stations will be needed. By the beginning of 1973 the UHF network comprises almost 70 stations reaching almost nine out of ten people. A further 40 or so more stations are due to open during 1973.

Because of the propagation characteristics of UHF radiations, a main station – particularly those serving hilly areas – usually leaves some pockets of poor reception within its principal coverage area, and low-power local relay stations are used to fill these pockets. These stations are highly localized and frequently have very small coverage areas compared with the main stations. Local UHF relays either in service now or planned for service in the next year or so are included in the following IBA station list.

The national UHF coverage map on page 181 shows main station coverage. More details will be found on the individual regional maps.

All the UHF transmitters will form co-sited stations carrying also BBC1 and BBC2 programmes, thus allowing viewers to receive all three UHF channels on a single receiving aerial.

IBA Station Details *UHF stations shown in italics*

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	IBA Area
Aberdare	*UHF 106,06*	*24V-A*	*1,092*	*early 1973*	*0·5*	*Wales and West*
Abergavenny	VHF 6,2	11H	1,567	23.4.69	0·1	Wales and West
Abergavenny	*UHF 106,18*	*49V-B*	*1,588*	*late 1973*	*1*	*Wales and West*
Abertillery	*UHF 106,12*	*25V-A*	*1,410*	*late 1973*	*1·4*	*Wales and West*
Abertridwr	*UHF 106,31*	*60V-C*	*985*	*	*0·05*	*Wales and West*
Aldeburgh	*UHF 114,02*	*23V-A*	*265*	*late 1972*	*10*	*East of England*
Alston	*UHF 109,08*	*49V-E*	*1,755*	*early 1974*	*0·4*	*North-East England*
Angus	VHF 12,1	11V	1,727	13.10.65	50	North-East Scotland
Angus	*UHF 123*	*60H-C*	*1,797*	*30.9.72*	*100*	*North-East Scotland*
Arfon	VHF 29,1	10H	1,904	9.11.62	10	Wales and West
Aviemore	VHF 56,2	10H	1,505	29.11.69	1	North-East Scotland
Bacup	*UHF 103,08*	*43V-E*	*1,258*	*early 1973*	*0·25*	*Lancashire*
Bala	VHF 29,2	7V	1,151	26.7.67	0·1	Wales and West
Ballycastle	VHF 7,2	13H	606	6.7.70	0·1	Northern Ireland
Bargoed	*UHF 106,08*	*24V-A*	*1,120*	*mid 1973*	*1·5*	*Wales and West*
Bath	VHF 6,1	8H	678	13.5.68	0·5	Wales and West
Bath	*UHF 110,02*	*25V-A*	*715*	*11.10.71*	*0·25*	*Wales and West*
Beacon Hill	*UHF 136*	*60H-C*	*933*	*early 1973*	*100*	*South-West England*
Belmont	VHF 20	7V	1,411	16.5.66	20	East of England

The IBA's UHF transmitting mast at Wharfedale in Yorkshire.

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	IBA Area
Belmont	UHF 120	25H-A	1,550	24.5.71	500	East of England
Bethesda	UHF 118,04	60V-C	630	*	0·025	Wales and West
Betws-y-Coed	UHF 118,01	24V-A	1,167	1974	2	Wales and West
Bilsdale	UHF 116	29H-A	2,247	15.3.71	500	North-East England
Birch Vale	UHF 103,11	43V-E	1,158	1974	0·25	Lancashire
Black Hill	VHF 5	10V	1,853	31.8.57	475	Central Scotland
Black Hill	UHF 105	43H-B	1,750	13.12.69	500	Central Scotland
Black Mountain	VHF 7	9H	1,687	31.10.59	100	Northern Ireland
Blaenavon	UHF 106,17	60V-C	1,355	mid 1973	0·75	Wales and West
Blaen-Plwyf	UHF 135	24H-A	1,097	early 1973	100	Wales and West
Blaina	UHF 106,14	43V-B	1,140	1974	0·1	Wales and West
Bluebell Hill (North-West Kent)	UHF 158	43H-E	823	early 1974	30	London
Brecon	VHF 6,3	8H	872	30.4.70	0·1	Wales and West
Brierley Hill	UHF 102,03	60V-C	591	3.12.71	10	Midlands
Brighton	UHF 108,05	60V-C	563	28.4.72	10	South of England
Bristol Ilchester Crescent	UHF 110,08	43V-B	325	early 1973	0·5	Wales and West
Bromsgrove	UHF 102,06	24V-A	651	4.2.72	10	Midlands
*Brougher Mountain	UHF 151	25H-A	1,200	*	100	Northern Ireland
Burnhope	VHF 9	8H	1,487	15.1.59	100	North-East England
Buxton	UHF 102,24	24V-A	1,558	early 1974	1	Midlands
Caldbeck	VHF 37	11H	1,902	1.9.61	100	Borders
Caldbeck	UHF 137	28H-A	1,960	1.9.71	500	Borders
Caradon Hill	VHF 31	12V	1,936	29.4.61	200	South-West England
Caradon Hill	UHF 131	25H-A	1,981	22.5.71	500	South-West England
Carmel (Carmarthen)	UHF 119	60H-C	1,351	early 1973	100	Wales and West
Carnmony Hill	UHF 107,02	43V-B	805	1974	0·1	Northern Ireland
Chatton	UHF 155	49H-B	1,150	1974	100	North-East England
Chesterfield	UHF 104,05	23V-A	766	1.9.71	2	Yorkshire
Chillerton Down	VHF 8	11V	1,246	30.8.58	100	South of England
Congleton	UHF 103,27	41V-B	515	1974	0·2	Lancashire
Conway	UHF 118·03	43V-B	535	late 1973	2	Wales and West
Cop Hill	UHF 104,11	25VA	1,171	late 1972	1	Yorkshire
Craigkelly	UHF 147	24H-A	1,050	27.9.71	100	Central Scotland
Croeserw	UHF 106,27	61V-C	1,290	1974	0·12	Wales and West
Croydon	VHF 1	9V	830	22.9.55	350	London
Crystal Palace	UHF 101	23H-A	1,027	15.11.69	1,000	London
Cwmavon	UHF 106,24	24V-A	735	1974	0·07	Wales and West
Darvel (Ayrshire)	UHF 152	23H-A	1,461	late 1972	100	Central Scotland
Darwen	UHF 103,01	49V-B	1,026	1.11.71	0·5	Lancashire
Divis	UHF 107	24H-A	1,681	14.9.70	500	Northern Ireland
Dover	VHF 13	10V	1,165	31.1.60	100	South of England
Dover	UHF 113	66H-C	1,202	13.12.69	100	South of England
Durris	VHF 12	9H	2,016	30.9.61	400	North-East Scotland
Durris	UHF 112	25H-A	2,083	19.7.71	500	North-East Scotland
Ebbw Vale	UHF 106,13	59V-C	1,657	late 1973	0·5	Wales and West
Emley Moor	VHF 4	10V	1,807	3.11.56	200	Yorkshire
Emley Moor	UHF 104	47H-B	1,860	15.11.69	1,000	Yorkshire
Eyemouth	UHF 161,01	23V-A	795	late 1973	2	Borders
Fenham	UHF 109,03	24V-A	555	10.12.71	2	North-East England
Fenton (Stoke-on-Trent)	UHF 102,11	24V-A	790	21.1.72	10	Midlands
Ffestiniog	VHF 29,3	13V	1,145	28.2.69	0·1	Wales and West
Fremont Point	VHF 28	9H	753	1.9.62	10	Channel Islands
Gartly Moor	UHF 112,02	61V-C	1,520	late 1973	10	North-East Scotland
Gilfach Goch	UHF 106,28	24V-A	1,035	1974	0·05	Wales and West
Glossop	UHF 103,13	25V-A	1,035	mid 1973	1	Lancashire
Guildford	UHF 101,01	43V-B	616	24.3.72	10	London
Halifax	UHF 104,06	24V-A	926	21.1.72	2	Yorkshire
Hannington	UHF 126	42H-E	1,209	1.11.71	250	South of England
Haslingden	UHF 103,03	23V-A	1,295	25.8.72	10	Lancashire

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	IBA Area
Hastings	*UHF 139,02*	*28V-A*	*415*	*mid 1973*	*1*	*South of England*
Heathfield	*UHF 139*	*64H-D*	*985*	*1.11.71*	*100*	*South of England*
Hebden Bridge	*UHF 104,09*	*25V-A*	*864*	*early 1973*	*0·25*	*Yorkshire*
Hemel Hempstead	*UHF 101,05*	*41V-B*	*740*	*10.3.72*	*10*	*London*
Hertford	*UHF 101,02*	*61V-C*	*318*	*10.3.72*	*2*	*London*
High Wycombe	*UHF 101,07*	*59V-C*	*691*	*14.1.72*	*0·5*	*London*
Huntshaw Cross	VHF 32,1	11H	1,130	22.4.68	0·5	South-West England
Huntshaw Cross	*UHF 138*	*59H-C*	*1,180*	*late 1973*	*100*	*South-West England*
Idle	*UHF 104,13*	*24V-A*	*862*	*late 1972*	*1*	*Yorkshire*
Keighley	*UHF 104,07*	*61V-C*	*1,166*	*21.4.72*	*10*	*Yorkshire*
Kendal	*UHF 103,36*	*61V-C*	*746*	*late 1972*	*2*	*Lancashire*
Kidderminster	*UHF 102,02*	*61V-C*	*437*	*31.3.72*	*2*	*Midlands*
Kilkeel	*UHF 107,03*	*49V-B*	*997*	*	*2*	*Northern Ireland*
Killowen Mountain	*UHF 107,30*	*24V-A*	*1,425*	*	*0·15*	*Northern Ireland*
Kilvey Hill	*UHF 106,01*	*23V-A*	*798*	*28.1.72*	*10*	*Wales and West*
Knock More	*UHF 153*	*23H-A*	*1,535*	*1974*	*100*	*North-East Scotland*
Ladder Hill	*UHF 103,09*	*23V-A*	*1,510*	*late 1973*	*1*	*Lancashire*
Lancaster	*UHF 103,35*	*24V-A*	*604*	*23.6.72*	*10*	*Lancashire*
Lark Stoke	*UHF 102,08*	*23V-A*	*914*	*7.7.72*	*10*	*Midlands*
Larne	*UHF 107,01*	*49V-B*	*556*	*1974**	*2*	*Northern Ireland*
**Leek*	*UHF 102,10*	*25V-A*	*1,028*	*1974**	*1*	*Midlands*
Lethanhill	VHF 5,3	12V	1,135	31.1.69	3	Central Scotland
Lethanhill	*UHF 152,04*	*60V-C*	*1,185*	*early 1973*	*0·25*	*Central Scotland*
Lichfield	VHF 2	8V	1,453	17.2.56	400	Midlands
Limavady	*UHF 130*	*59H-C*	*1,293*	*	*100*	*Northern Ireland*
Littleborough	*UHF 103,22*	*24V-A*	*896*	*1974*	*0·5*	*Lancashire*
Llanddona	*UHF 118*	*60H-C*	*828*	*mid 1973*	*100*	*Wales and West*
Llandovery	VHF 29,4	11H	1,154	30.8.68	0.1	Wales and West
Llandrindod Wells	VHF 29,5	9H	1,605	1.7.69	3	Wales and West
Llangeinor	*UHF 106,22*	*59V-C*	*1,185*	*1974**	*0·25*	*Wales and West*
Llanhilleth	*UHF 106,26*	*49V-B*	*1,015*	*1974*	*0·03*	*Wales and West*
Londonderry	*UHF 130,01*	*41V-B*	*920*	*	*8*	*Northern Ireland*
Maesteg	*UHF 106,04*	*25V-A*	*1,006*	*mid 1973*	*0·5*	*Wales and West*
Malvern	*UHF 102,07*	*66V-D*	*691*	*26.5.72*	*10*	*Midlands*
Marlborough	*UHF 110,24*	*25V-A*	*795*	*1974*	*0·1*	*South of England*
Membury	VHF 2,1	12H	1,155	30.4.65	30	Midlands
Mendip	*UHF 110*	*61H-C*	*1,934*	*30.5.70*	*500*	*Wales and West*
Mendlesham	VHF 14	11H	1,160	27.10.59	200	East of England
Merthyr Tydfil	*UHF 106,07*	*25V-A*	*1,010*	*early 1973*	*0·5*	*Wales and West*
Midhurst	*UHF 125*	*58H-D*	*980*	*late 1972*	*100*	*South of England*
Moel-y-Parc	VHF 45	11V	1,815	28.1.63	25	Wales and West
Moel-y-Parc	*UHF 145*	*49H-E*	*1,880*	*1973*	*100*	*Wales and West*
**Morpeth*	*UHF 109,10*	*25V-A*	*350*	*1974**	*0·5*	*North-East England*
Mounteagle	VHF 56	12H	1,465	30.9.61	50	North-East Scotland
Mynydd Bach	*UHF 106,42*	*61V-C*	*1,168*	*late 1973*	*0·25*	*Wales and West*
Mynydd Machen (Caerphilly)	*UHF 106,03*	*23V-A*	*1,346*	*25.2.72*	*2*	*Wales and West*
Newhaven	VHF 8,1	6V	385	3.8.70	1	South of England
Newhaven	*UHF 139,01*	*43V-B*	*420*	*late 1972*	*2*	*South of England*
**Newry*	*UHF 107,04*	*60V-C*	*962*	*	*0·5*	*Northern Ireland*
Newton	*UHF 109,02*	*23V-A*	*695*	*28.4.72*	*2*	*North-East England*
Nottingham	*UHF 102,23*	*24V-A*	*599*	*early 1973*	*2*	*Midlands*
**Oxenhope*	*UHF 104,17*	*25V-A*	*1,334*	*1973**	*0·2*	*Yorkshire*
Oxford	*UHF 117*	*60H-C*	*948*	*15.6.70*	*500*	*Midlands*
Pendle Forest	*UHF 103,02*	*25V-A*	*1,067*	*2.8.71*	*2*	*Lancashire*
Perth	*UHF 123,01*	*49V-B*	*558*	*late 1972*	*1*	*North-East Scotland*
**Peterhead*	*UHF 112,01*	*59V-C*	*315*	*1974**	*0·1*	*North-East Scotland*
Plymouth	*UHF 131,05*	*61V-C*	*538*	*1974*	*2*	*South-West England*
Pontop Pike	*UHF 109*	*61H-C*	*1,454*	*17.7.70*	*500*	*North-East England*
Pontypool	*UHF 106,15*	*24V-A*	*977*	*mid 1973*	*1*	*Wales and West*

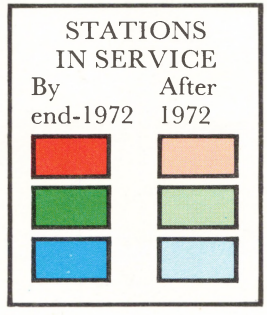
Name	Station Number	Channel Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	IBA Area
Pontypridd	*UHF 106,05*	*25V-A*	*811*	*28.4.72*	*2*	*Wales and West*
Porth	*UHF 106,20*	*43V-B*	*970*	*1974**	*0·08*	*Wales and West*
Presely	VHF 29	8H	1,812	14.9.62	100	Wales and West
Presely	*UHF 129*	*43H-B*	*1,832*	*mid 1973*	*100*	*Wales and West*
Redruth	*UHF 141*	*41H-B*	*1,250*	*22.5.71*	*100*	*South-West England*
Reigate	*UHF 101,03*	*60V-C*	*921*	*15.11.71*	*10*	*London*
Rhondda	*UHF 106,02*	*23V-A*	*1,215*	*7.1.72*	*4*	*Wales and West*
Rhymney	*UHF 106,09*	*60V-C*	*1,520*	*early 1973*	*0·75*	*Wales and West*
Richmond Hill	VHF 37,2	8H	730	26.3.65	10	Borders and Isle of Man
Ridge Hill	VHF 2,2	6V	1,120	30.7.68	10	Midlands
Ridge Hill	*UHF 149*	*25H-A*	*1,200*	*early 1973*	*100*	*Midlands*
Rosehearty	*UHF 112,03*	*41V-B*	*365*	*late 1972*	*2*	*North-East Scotland*
Rosemarkie	*UHF 156*	*49H-B*	*1,061*	*mid 1973*	*100*	*North-East Scotland*
Rosneath	VHF 5,1	13V	450	13.12.68	0·1	Central Scotland
Rothesay	VHF 5,2	8V	651	30.8.68	1	Central Scotland
Rowridge	*UHF 108*	*27H-A*	*917*	*13.12.69*	*500*	*South of England*
Rumster Forest	VHF 56,1	8V	1,425	25.6.65	30	North-East Scotland
Rumster Forest	*UHF 148*	*24H-A*	*1,493*	*1974*	*100*	*North-East Scotland*
Saddleworth	*UHF 103,06*	*49V-E*	*1,291*	*28.1.72*	*2*	*Lancashire*
St Hilary	VHF 6	10V	1,113	14.1.58	200	Wales and West
St Hilary	VHF 6	7V	1,043	15.2.65	100	Wales and West (S. Wales)
Salisbury	*UHF 108,01*	*60V-C*	*515*	*11.8.72*	*10*	*South of England*
Salop	*UHF 121*	*23H-A*	*1,480*	*1975**	*100*	*Midlands*
Sandy Heath	VHF 14,1	6H	875	13.7.65	30	East of England
Sandy Heath	*UHF 124*	*24H-A*	*951*	*18.1.71*	*1,000*	*East of England*
Scarborough	VHF 4,1	6H	759	11.6.65	1	Yorkshire
Sedburgh	*UHF 103,15*	*43V-B*	*844*	*1974*	*0·5*	*Lancashire*
Selkirk	VHF 37,1	13V	1,644	1.12.61	25	Borders
Selkirk	*UHF 161*	*59H-C*	*1,709*	*1.3.72*	*50*	*Borders*
Sheffield	VHF 4,2	6H	958	23.3.69	0·1	Yorkshire
Sheffield	*UHF 104,03*	*24V-A*	*969*	*17.1.72*	*5*	*Yorkshire*
Skipton	*UHF 104,04*	*49V-B*	*690*	*21.7.72*	*10*	*Yorkshire*
Stockland Hill	VHF 32	9V	1,475	29.4.61	100	South-West England
Stockland Hill	*UHF 132*	*23H-A*	*1,515*	*13.9.71*	*250*	*South-West England*
Strabane	VHF 7,1	8V	1,867	18.2.63	100	Northern Ireland
**Strabane*	*UHF 151,01*	*60V-C*	*1,915*	*	*2*	*Northern Ireland*
Sudbury	*UHF 115*	*41H-B*	*708*	*18.11.70*	*250*	*East of England*
Sutton Coldfield	*UHF 102*	*43H-B*	*1,297*	*15.11.69*	*1,000*	*Midlands*
Swaledale	*UHF 116,04*	*43V-B*	*1,631*	*1974*	*1·4*	*North-East England*
Tacolneston	*UHF 114*	*59H-C*	*724*	*1.10.70*	*250*	*East of England*
Todmorden	*UHF 103,05*	*49V-B*	*895*	*31.5.72*	*0·5*	*Lancashire*
Tunbridge Wells	*UHF 101,04*	*41V-B*	*564*	*4.2.72*	*10*	*London*
Ventnor	*UHF 108,03*	*49V-E*	*895*	*mid 1973*	*2*	*South of England*
Waltham	*UHF 111*	*61H-C*	*1,407*	*28.2.70*	*250*	*Midlands*
Weardale	*UHF 109,06*	*41-VB*	*1,490*	*mid 1973*	*1*	*North-East England*
Wenvoe	*UHF 106*	*41H-B*	*1,158*	*6.4.70*	*500*	*Wales and West*
West Runton	*UHF 114,01*	*23V-A*	*491*	*mid 1973*	*2*	*East of England*
Weymouth	*UHF 132,08*	*43V-B*	*375*	*late 1973*	*2*	*South-West England*
Wharfedale	*UHF 104,01*	*25V-A*	*856*	*1.9.71*	*2*	*Yorkshire*
Whitby	*UHF 116,01*	*59V-C*	*351*	*mid 1973*	*0·25*	*North-East England*
Whitehaven	VHF 37,3	7V	571	30.1.68	0.1	Borders
Whitehaven	*UHF 137,01*	*43V-B*	*601*	*6.10.72*	*2*	*Borders*
Whitworth	*UHF 103,12*	*25V-A*	*1,240*	*	*0·25*	*Lancashire*
Windermere	*UHF 103,38*	*41V-B*	*825*	*early 1973*	*0·5*	*Lancashire*
Winter Hill	VHF 3	9V	2,127	3.5.56	100	Lancashire
Winter Hill	*UHF 103*	*59H-C*	*2,357*	*15.11.69*	*500*	*Lancashire*
Wooburn	*UHF 101,09*	*56V-D*	*470*	*	*0·1*	*London*
Woolwich	*UHF 101,06*	*60V-D*	*176*	*1974*	*0·63*	*London*

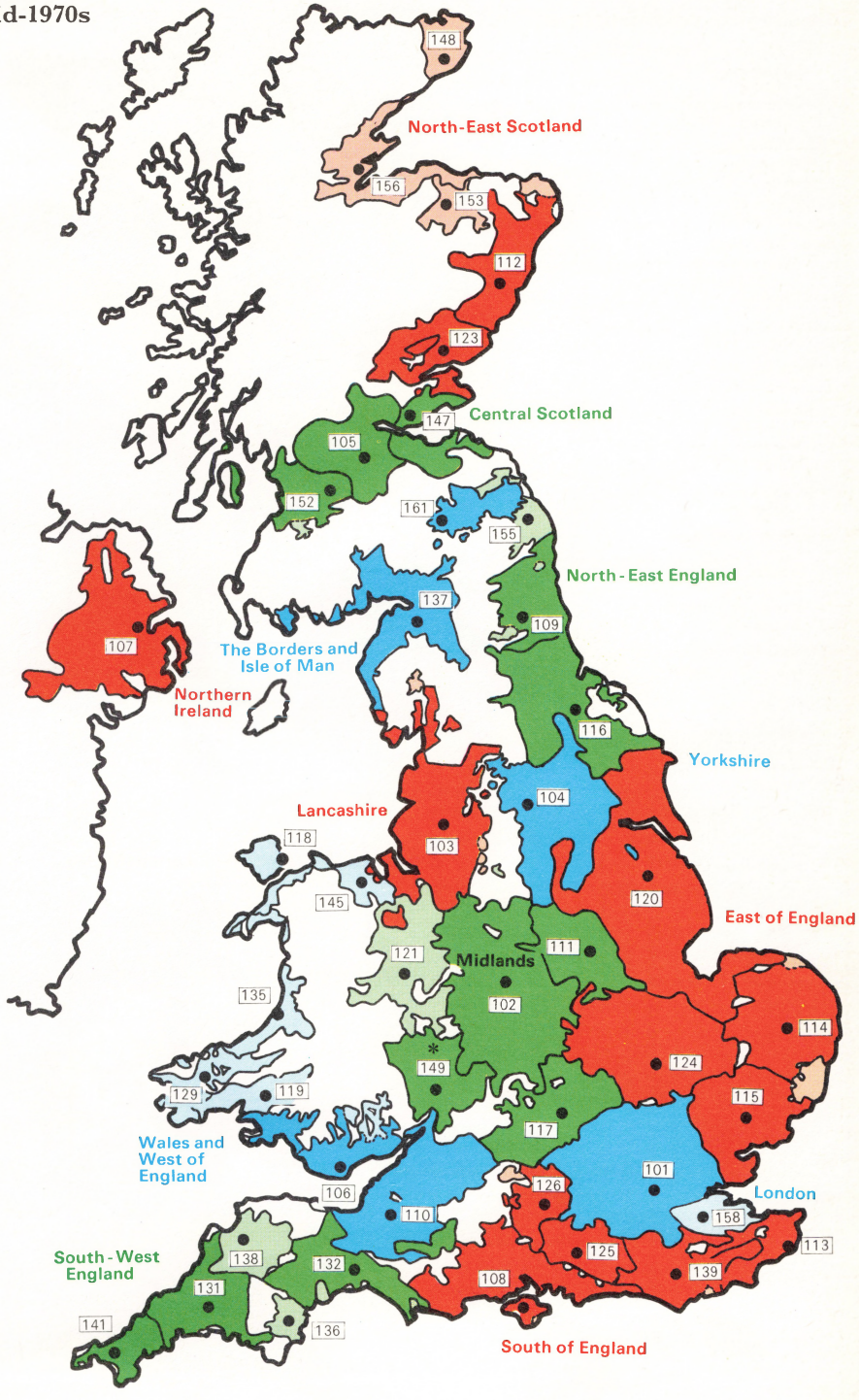
** Tentative, plans provisional* *†Date for UHF low power relays (less than 25kW erp) approximate only*

UHF Television Coverage

IBA 625 line colour transmitters estimated coverage by the mid-1970s

See station list on preceding pages for full details





This map shows the location of the IBA's main UHF television transmitting stations.
The coverage areas are those of the main stations with most of their relays. Overlaps are not shown (see the area coverage maps in the following pages for details).

**Now 1973*

VHF Television Coverage

IBA 405 line transmitters

The Borders and Isle of Man
37 Caldbeck
37,1 Selkirk
37,2 Richmond Hill
37,3 Whitehaven

Central Scotland
5 Black Hill
5,1 Rosneath
5,2 Rothesay
5,3 Lethanhill

East of England
14 Mendlesham
14,1 Sandy Heath
20 Belmont

Lancashire
3 Winter Hill

London
1 Croydon

Midlands
2 Lichfield
2,1 Membury
2,2 Ridge Hill

North-East England
9 Burnhope

North-East Scotland
12 Durris
12,1 Angus
56 Mounteagle
56,1 Rumster Forest
56,2 Aviemore

Northern Ireland
7 Black Mountain
7,1 Strabane
7,2 Ballycastle

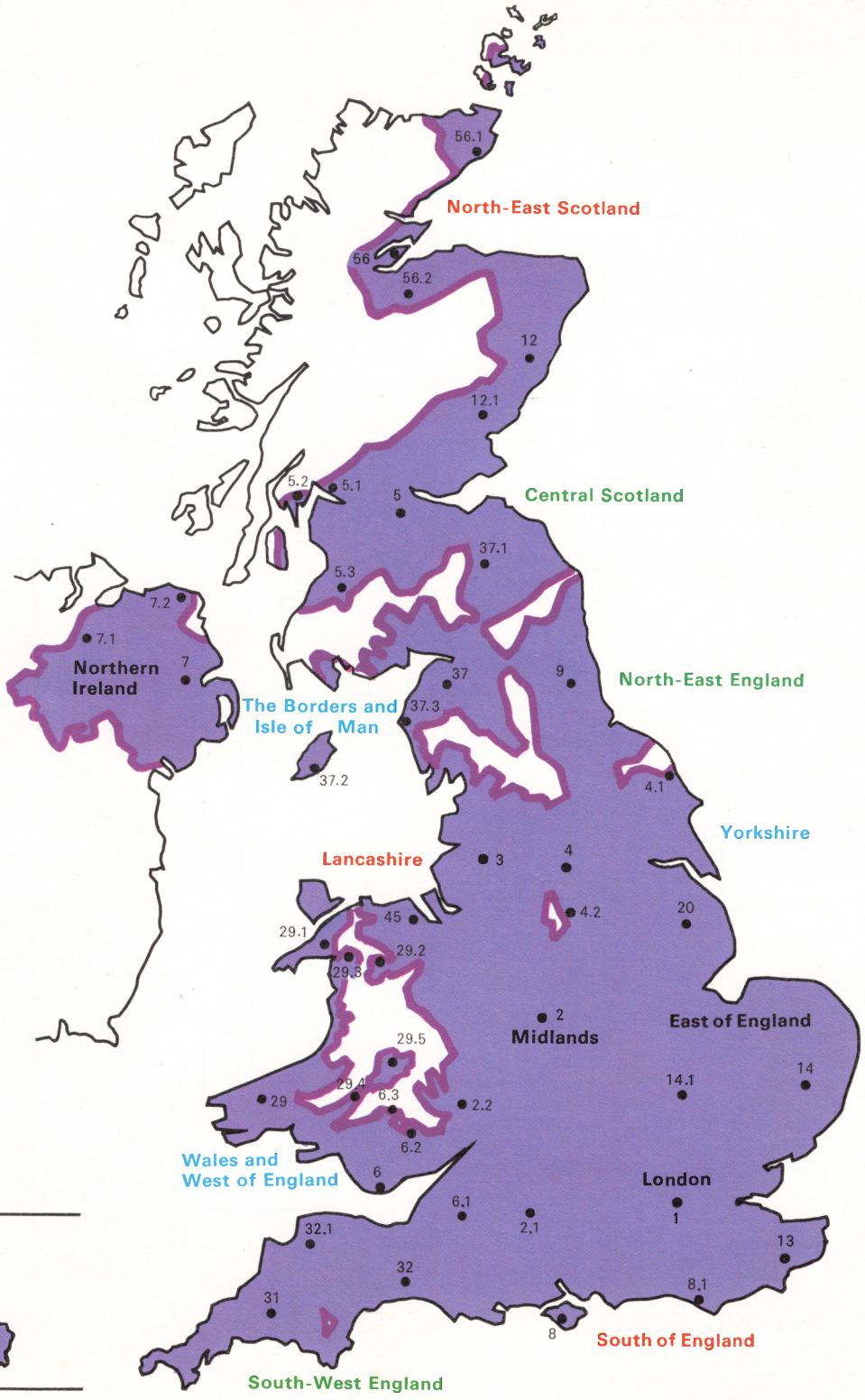
South of England
8 Chillerton Down
8,1 Newhaven
13 Dover

South-West England
31 Caradon Hill
32 Stockland Hill
32,1 Huntshaw Cross

Wales and West of England
6 St Hilary
6,1 Bath
6,2 Abergavenny
6,3 Brecon
29 Presely
29,1 Arfon
29,2 Bala
29,3 Ffestiniog
29,4 Llandovery
29,5 Llandrindod Wells
45 Moel-y-Parc

Yorkshire
4 Emley Moor
4,1 Scarborough
4,2 Sheffield

Channel Islands
28 Fremont Point



ITV's Regional Transmission Pattern

The Borders and Isle of Man

ITV's UHF colour service on the 625-line standard came to the area in September 1971 with the opening of the Caldbeck UHF transmitter serving the Carlisle and Solway Firth area, and extended by the opening of the Selkirk transmitter in March 1972. A local relay has been opened at Whitehaven and another is planned for 1973 at Eyemouth. A network of local relays is being planned for the Isle of Man.
VHF 405-line transmissions continue from Caldbeck, Selkirk, Richmond Hill (Isle of Man) and Whitehaven.

Central Scotland

The IBA's main transmitting centre for Central Scotland is at Black Hill, near Airdrie; transmitters radiate both UHF and VHF programmes to Clydeside and a large part of Central Scotland. Black Hill is also the colour control centre for UHF stations at Craigkelly, a few miles north of Edinburgh, and Darvel near Kilmarnock which is opening towards the end of 1972. A local relay will open at Lethanhill in the first half of 1973.
Nearly 4 million people are also served by the IBA's VHF transmitter at Black Hill, with low-power relays at Rothesay, Rosneath and Lethanhill.

East of England

This large area covering Lincolnshire and most of East Anglia is served by a network of UHF stations, all controlled from the IBA colour control centre at Mendlesham in Suffolk. The UHF transmitters are at Sandy Heath, Sudbury, Tacolneston and Belmont. The generally low-lying nature of the region enables these four main stations to provide excellent coverage to almost all the region, but a local relay has opened at Aldeburgh and one at West Runton will open in 1973.
VHF 405-line coverage is provided by stations at Mendlesham, Sandy Heath and Belmont.

Lancashire

The 8 million people living in the Lancashire region are served primarily from the IBA's station at Winter Hill near Bolton, which provides both UHF and VHF transmissions. However, because of the Pennine hills to the east of the region it has been necessary to build a series of local UHF relays at Darwen, Pendle Forest, Haslingden, Todmorden, Saddleworth, Lancaster and Kendal. Further relays expected to open during 1973 are Bacup, Ladder Hill, Birch Vale*, Glossop and Windermere.
Almost the entire area is served by the single high-power VHF 405-line transmitter at Winter Hill.

London

Colour and 625-line pictures reach the London area primarily from the Crystal Palace transmitter, opened in 1969 and probably the most powerful unattended UHF transmitter in Europe. However, the colour service has been extended by means of local relays at Guildford, Hertford, Reigate, Tunbridge Wells, Hemel Hempstead and High Wycombe, with a low-power relay at Woolwich *expected to open in 1973. A further main UHF station for the North-West Kent area is to be built on Bluebell Hill and should open early in 1974.
The London control centre is at the IBA site at Croydon from where a high-power VHF 405-line transmitter can reach almost 14 million people.

Midlands

A series of main UHF stations, supported by a number of local relays, are needed to serve this heavily populated area. The main stations are at Sutton Coldfield, Oxford, Waltham and Ridge Hill, and a further main station is to be built to serve Shropshire. Relays for the region include those at Kidderminster, Brierley Hill, Bromsgrove, Malvern, Lark Stoke and Fenton. Further relays open during 1973 at Nottingham and by early 1974 at Buxton.

The VHF coverage is provided by Lichfield (where the colour control centre for the region is located), Membury and Ridge Hill. More than 10½ million people live in the region.

North-East England

Main stations at Bilsdale (North Yorkshire) and Pontop Pike, supported by a number of local relays, transmit ITV colour programmes to the main population centres in this region; a further main station is being planned for Chatton, Northumberland. Local relays are in operation at Newton and Fenham; relays at Weardale and Whitby in 1973.
The IBA colour control centre, together with the VHF

405-line transmitter, is at Burnhope about ten miles south-west of Newcastle.

North-East Scotland

Colour and 625-line pictures came to the region in 1971 with the opening of the Durris main station to the south-west of Aberdeen. In 1972 the service has been extended by a main station at Angus, near Dundee, and a relay station at Perth. During 1973 further main stations are expected to open at Rosemarkie and Rumster Forest*, and local relays of the Durris transmitter at Gartly Moor and Rosehearty*. Later another main station will be added to the network at Knock More.
The IBA's 405-line VHF stations for the region include Durris, Angus, Mounteagle, near Inverness, Rumster Forest, near Wick (which also extends the service to Orkney), and Aviemore.

Northern Ireland

ITV 625-line colour came to Northern Ireland with the opening of the UHF transmitter at Divis, near Belfast, in 1970. This station is linked with the IBA's site at Black Mountain, overlooking Belfast, where the main 405-line VHF transmitter is sited. Other VHF transmitters are at Strabane in the west of the region, and a low-power relay at Ballycastle in the north.

South of England

A series of main high-power stations, supported by a growing number of local relays, provide UHF colour transmissions over most of this region. The main stations are at Rowridge on the Isle of Wight, Dover in Kent, Heathfield in Sussex, Hannington in Hampshire and Midhurst in Sussex. The first local relay for the area, at Brighton, was the IBA's 100th transmitting installation.
Relays have also been opened at Salisbury, in Wiltshire and Newhaven in Sussex. During 1973 these will be joined by relays at Ventnor on the Isle of Wight and at Hastings, Sussex.
The IBA's VHF 405-line transmitters are at Chillerton Down (Isle of Wight), Dover, and a lower power station at Newhaven.

South-West England

At present three main UHF 625-line transmitters provide colour in many parts of this region, although further main stations and local relays are in the planning stage. Existing stations are at Redruth and Caradon Hill, both in Cornwall, and Stockland Hill in Devon. A further main station at Beacon Hill, to serve Torquay and Paignton, is expected to open very early in 1973, while the Barnstaple area will be served from the autumn of 1973 by a UHF station at Huntshaw Cross. During 1973, the first local relay stations open at Weymouth and Plymouth*
The VHF 405-line service is provided from IBA stations at Caradon Hill (where the regional colour control centre is located), Stockland Hill and Huntshaw Cross.

Wales and West of England

Of all the programme regions, the structure of ITV services in this area is the most complex, with the need for Welsh and for West of England networks carrying different programmes. The main UHF stations for the region are Mendip in Somerset, with local relays at Bath and Bristol Ilchester Crescent and Wenvoe in South Wales with relays at Kilvey Hill near Swansea, Rhondda, Mynydd Machen (Caerphilly), Pontypridd and Aberdare. During 1973, it is planned to open further relays of Wenvoe at Maesteg, Merthyr Tydfil, Bargoed, Rhymney, Abertillery, Ebbw Vale, Pontypool, Blaenavon, Abergavenny, Brecon and Mynydd Bach.
But the main expansion of the network in 1973 will be the series of main stations taking 625-line colour to West and North Wales with transmitters opening at Blaen Plwyf, Carmel, Moel-y-Parc, Presely and Llanddona, with some relays during 1973.
VHF 405-line transmitters continue to serve the region at St Hilary (channels 7 and 10), Moel-y-Parc, Arfon, Presely, Bath, Bala, Abergavenny, Ffestiniog, Llandovery, Llandrindod Wells and Brecon.

Yorkshire

Aerials on the IBA tower at Emley Moor carry the 625-line UHF service to the main Yorkshire area, supplemented by local relays at Sheffield, Wharfedale, Skipton, Chesterfield, Halifax, Keighley, Cop Hill and Idle. Further local relays will open at Hebden Bridge (1973) and Oxenhope (1974).
The VHF 405-line service also goes out from Emley Moor with relays at Sheffield and Scarborough.

Channel Islands

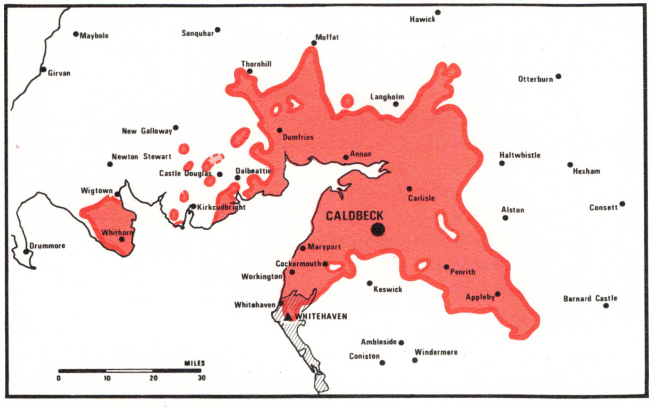
The IBA transmitter at Fremont Point, Jersey, provides most of the island group with a VHF 405-line ITV service, with networked programmes from the mainland being received from Stockland Hill in Devon for rebroadcasting. Surveys and investigations continue with a view to extending the 625-line service to this area.

* *See pp. 177–80 for revised dates*

The Borders

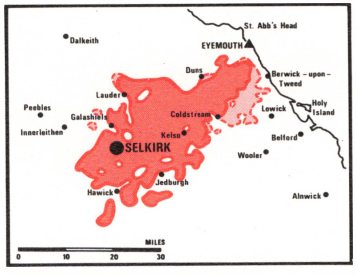
Programme Company: Border Television

137 Caldbeck UHF Main Station *Ch28**



RELAY: Whitehaven* *Ch43*

161 Selkirk UHF Main Station *Ch59**

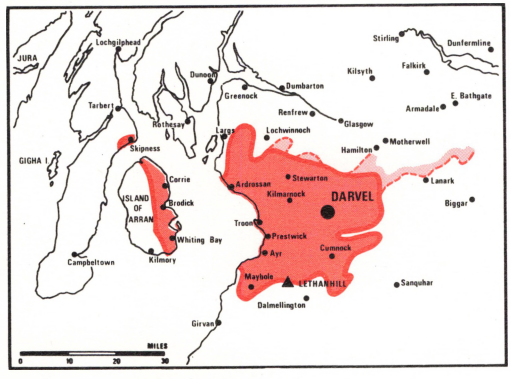


RELAY: Eyemouth *Ch23*

Central Scotland

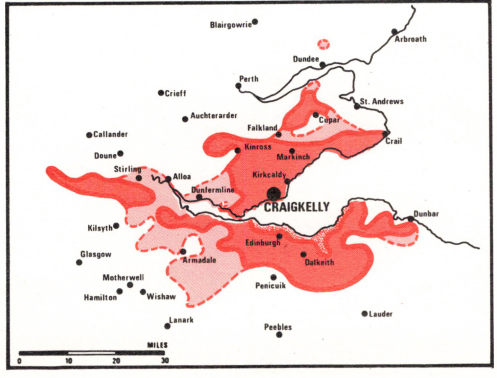
Programme Company: Scottish Television

152 Darvel UHF Main Station *Ch23**

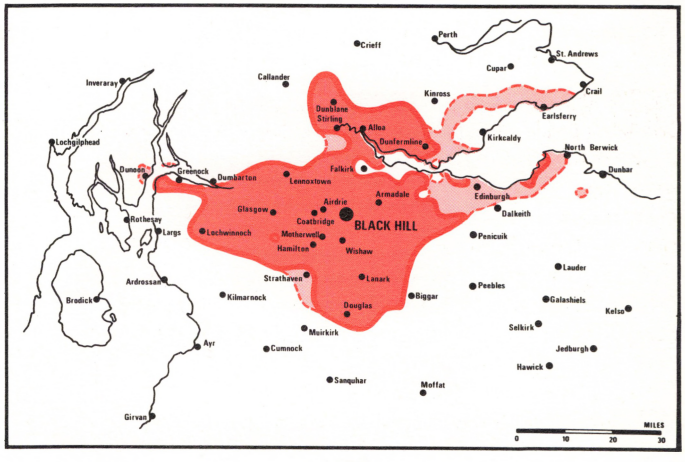


RELAY: Lethanhill *Ch6o*

147 Craigkelly UHF Main Station *Ch24*



105 Black Hill UHF Main Station *Ch43*



Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● **MAIN STATION**

Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ **RELAY STATION**

Relay Coverage

* *Predicted Coverage*

East of England

Programme Company: Anglia Television

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● **MAIN STATION**

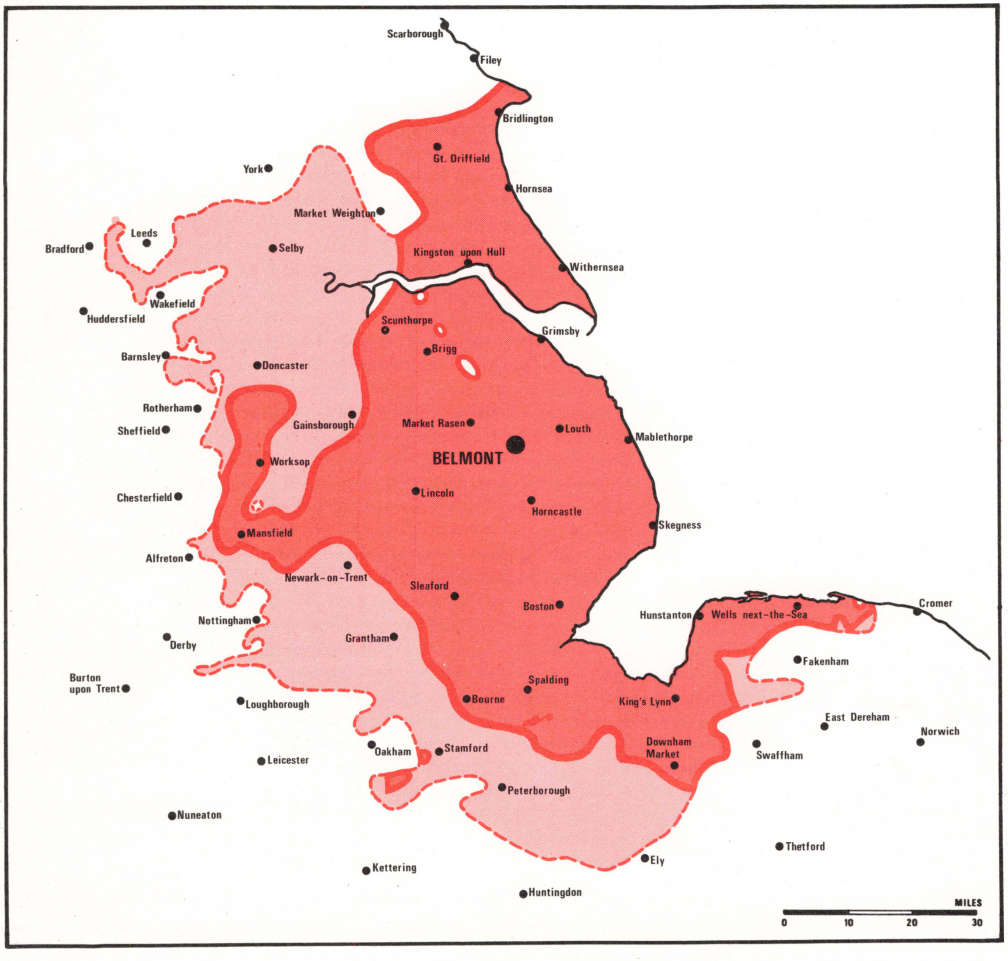
Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ **RELAY STATION** ▨ Relay Coverage

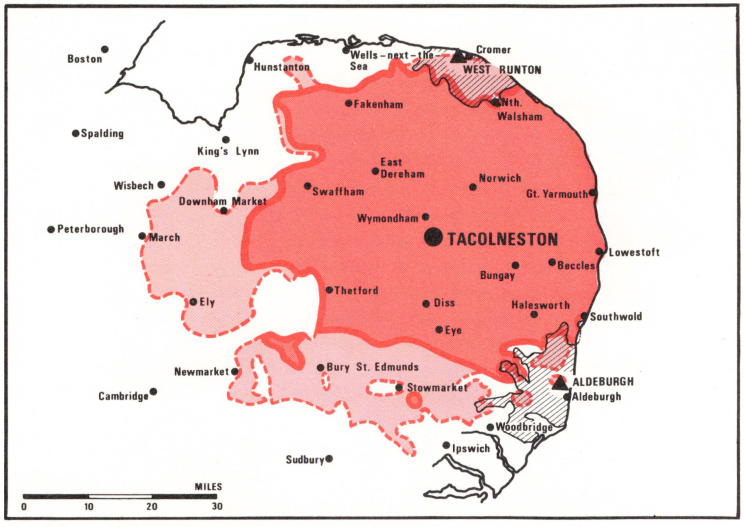
* *Predicted Coverage*

120 Belmont UHF Main Station *Ch25*



East of England Programme Company: Anglia Television

114 Tacolneston UHF Main Station *Ch59*



RELAYS: Aldeburgh *Ch23*; West Runton *Ch23*

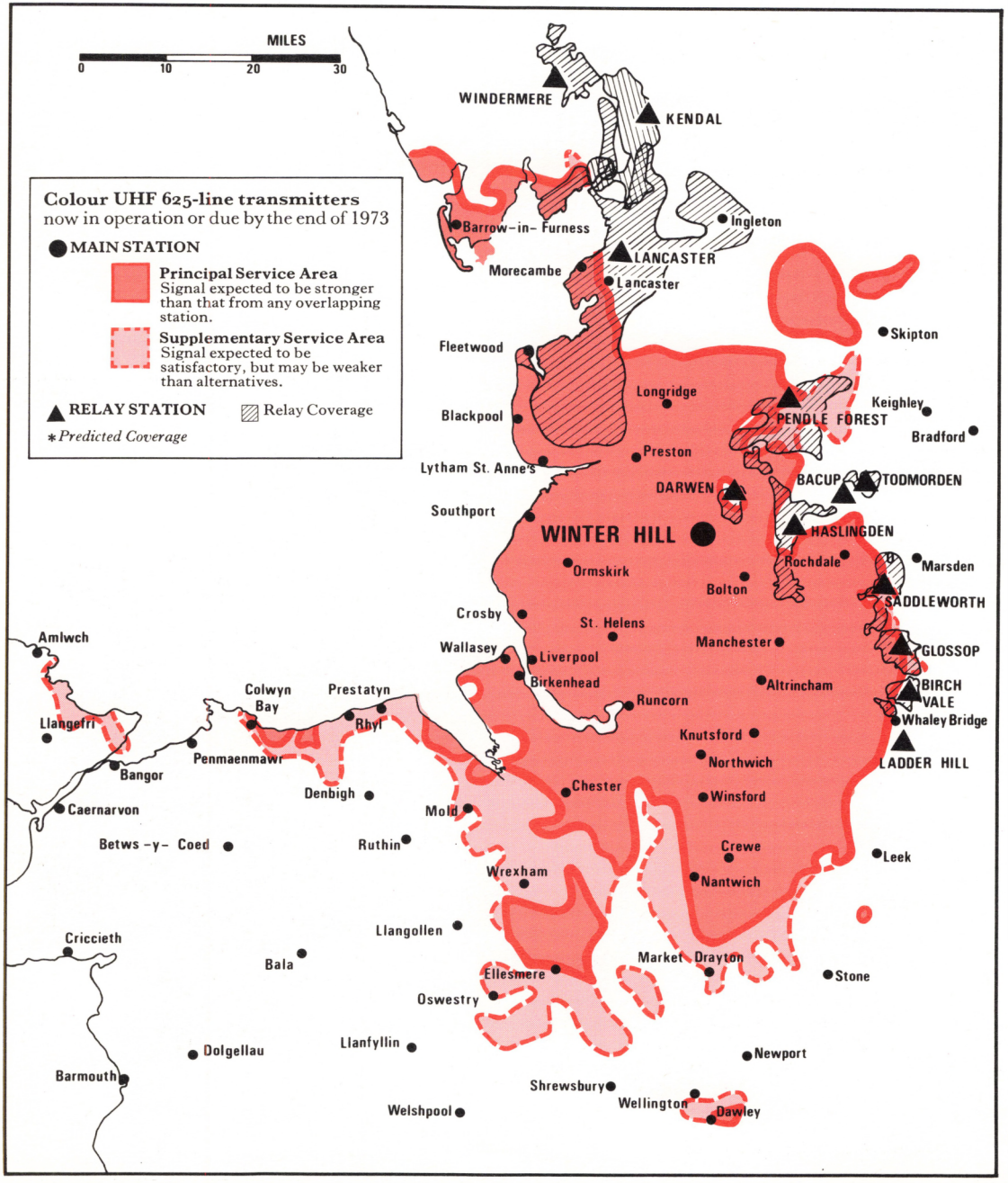
124 Sandy Heath UHF Main Station *Ch24*

115 Sudbury UHF Main Station *Ch41*

Lancashire

Programme Company: Granada Television

103 Winter Hill UHF Main Station *Ch59*



RELAYS: Bacup *Ch43*; Birch Vale* *Ch43*; Darwen *Ch49*; Glossop* *Ch25*; Haslingden *Ch23*; Kendal *Ch61*; Ladder Hill *Ch23*; Lancaster *Ch24*; Pendle Forest *Ch25*; Saddleworth *Ch49*; Todmorden *Ch49*; Windermere *Ch41*

London

Programme Companies: Thames Television (weekdays to 7 pm Friday)
London Weekend Television (weekends from 7 pm Friday)

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● **MAIN STATION**

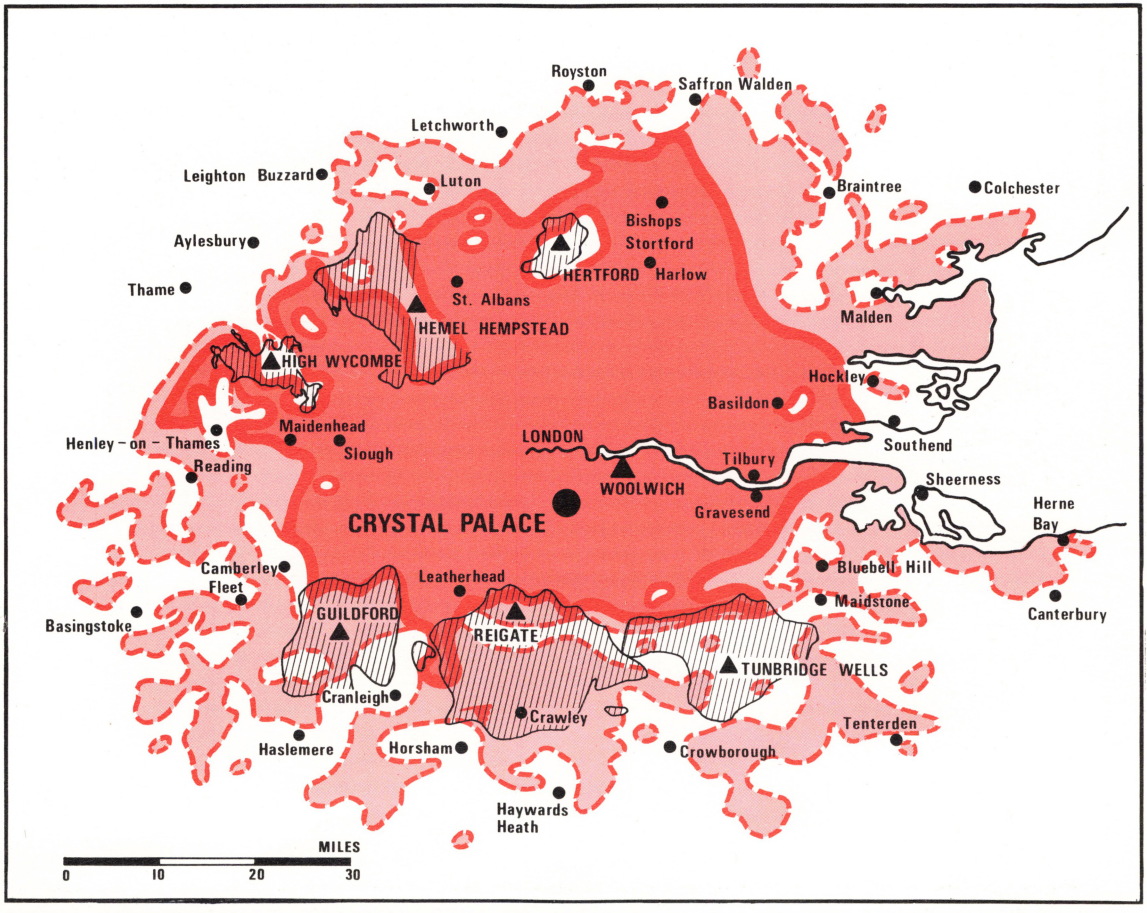
Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ **RELAY STATION** ▨ Relay Coverage

* *Predicted Coverage*

101 Crystal Palace UHF Main Station *Ch23*



RELAYS: Guildford *Ch43*; Hemel Hempstead *Ch41*; Hertford *Ch61*; High Wycombe *Ch59*; Reigate *Ch60*; Tunbridge Wells *Ch41*; Woolwich *Ch60*

Midlands

Programme Company: ATV Network

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● **MAIN STATION**

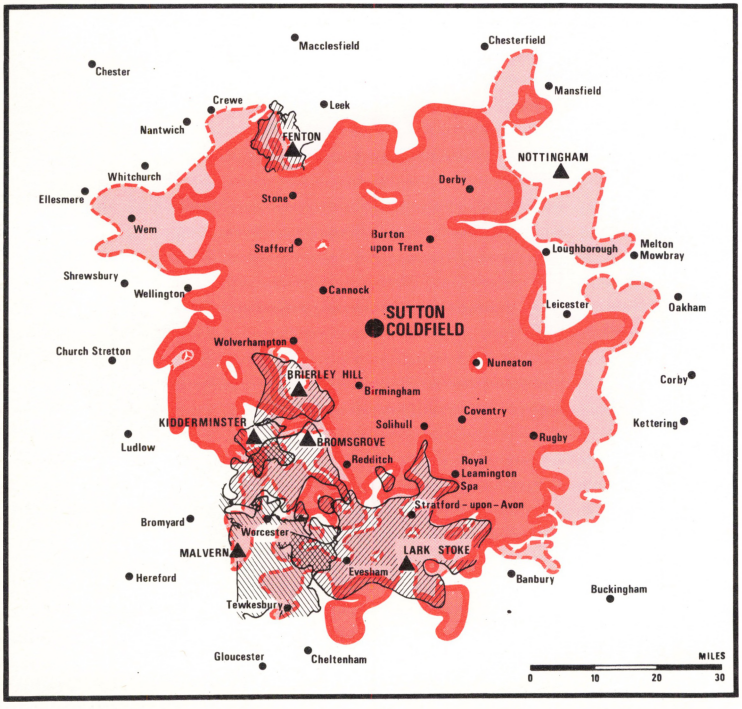
Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ **RELAY STATION** ▨ Relay Coverage

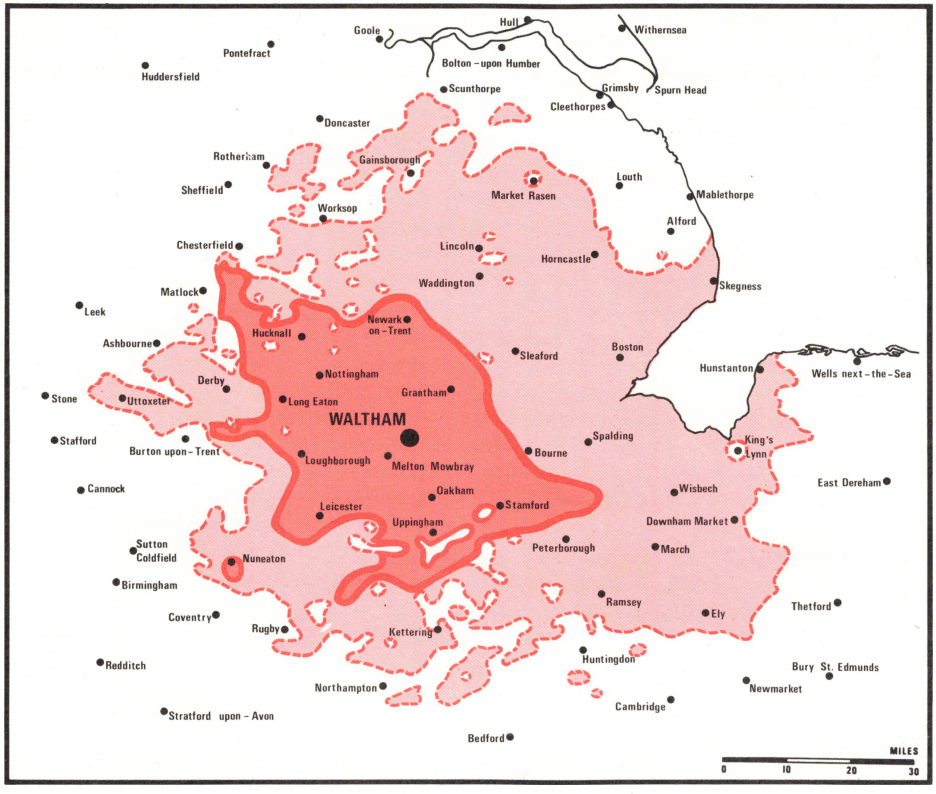
* *Predicted Coverage*

102 Sutton Coldfield UHF Main Station *Ch43*



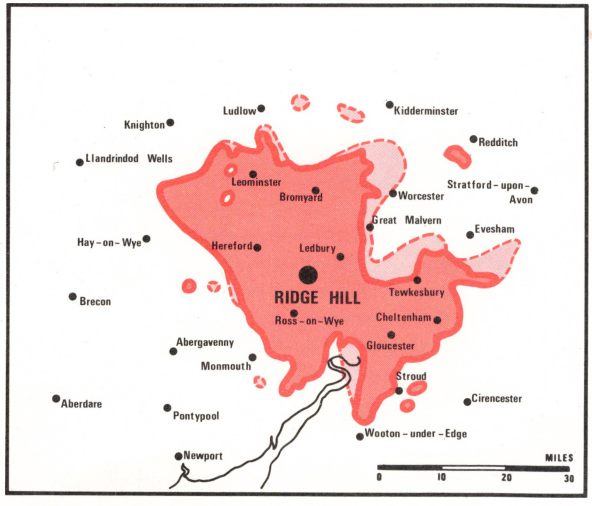
RELAYS: Brierley Hill *Ch60*; Bromsgrove *Ch24*; Fenton *Ch24*; Kidderminster *Ch61*; Lark Stoke *Ch23*; Malvern *Ch66*; Nottingham *Ch24*

111 Waltham UHF Main Station *Ch61*



117 Oxford UHF Main Station *Ch60*

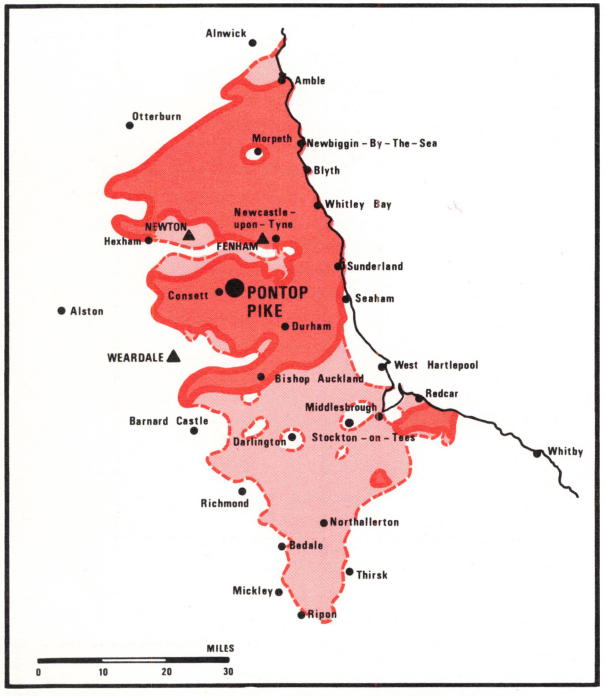
149 Ridge Hill UHF Main Station *Ch25**



North-East England

Programme Company: Tyne Tees Television

109 Pontop Pike UHF Main Station *Ch61*



RELAYS: Fenham *Ch24*; Newton *Ch23*; Weardale *Ch41*

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● MAIN STATION

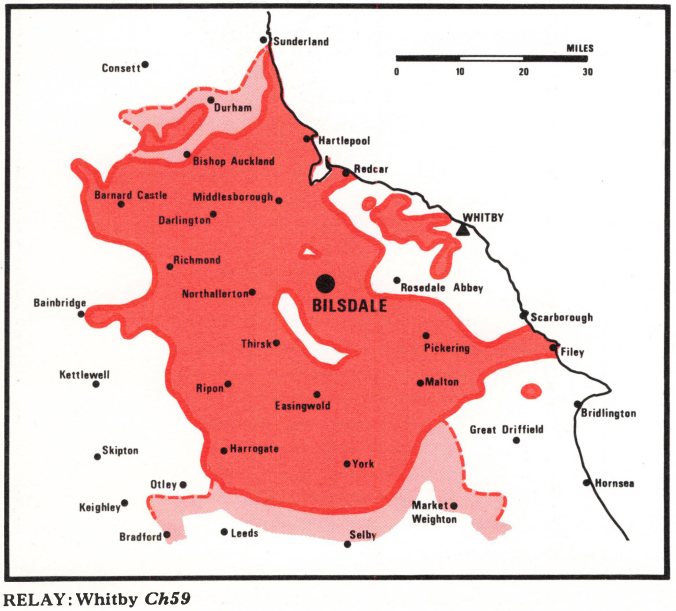
Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION ▨ Relay Coverage

* *Predicted Coverage*

116 Bilsdale UHF Main Station *Ch29**

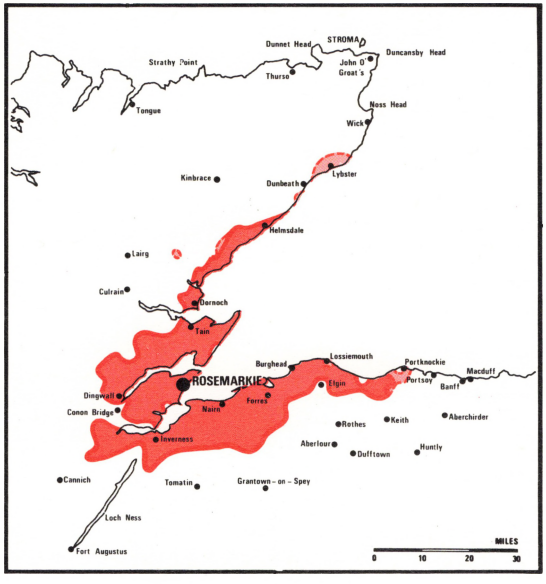


RELAY: Whitby *Ch59*

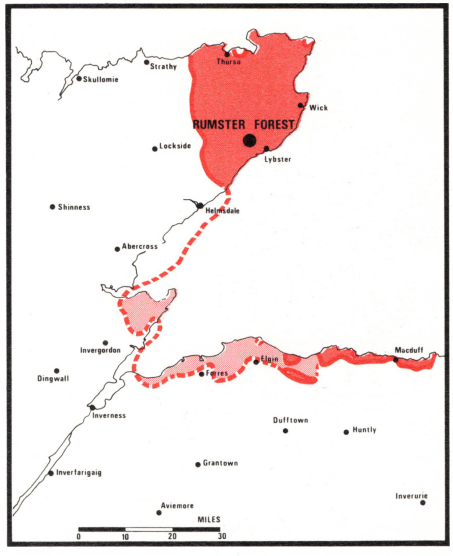
North~East Scotland

Programme Company: Grampian Television

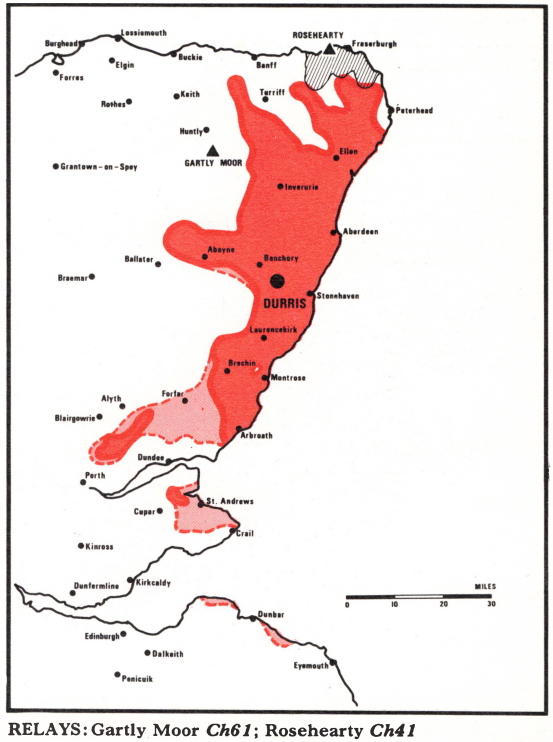
156 Rosemarkie UHF Main Station *Ch49*



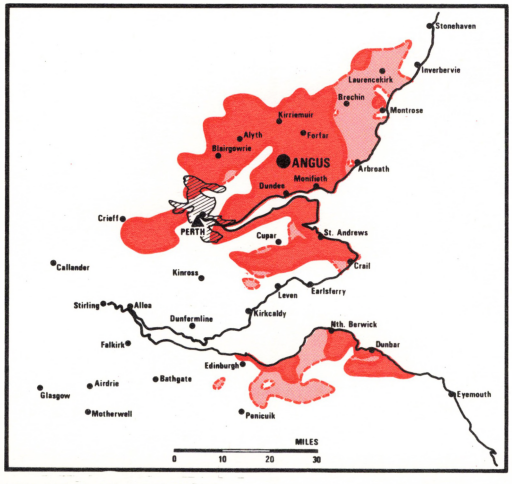
148 Rumster Forest UHF Main Station *Ch24*



112 Durris UHF Main Station *Ch25*



123 Angus UHF Main Station *Ch60*



RELAY: Perth* *Ch49*

RELAYS: Gartly Moor *Ch61*; Rosehearty *Ch41*

Northern Ireland

Programme Company: Ulster Television

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● **MAIN STATION**

Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ **RELAY STATION** ▨ Relay Coverage

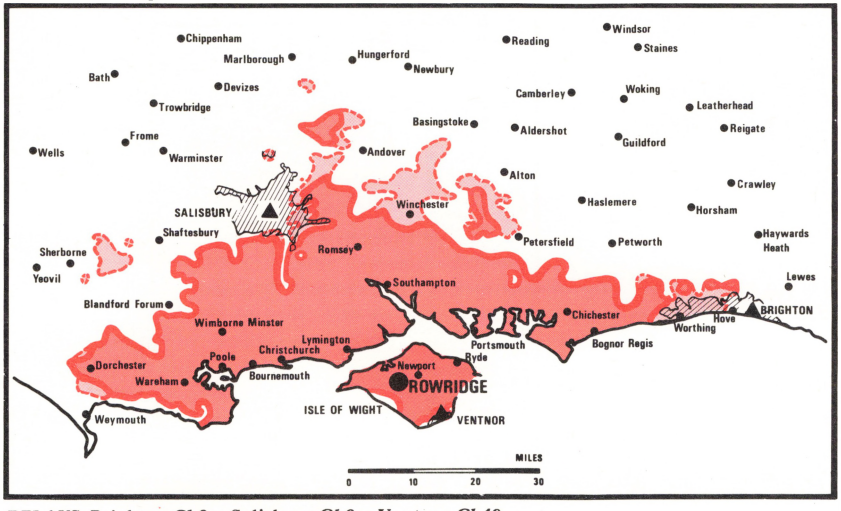
* *Predicted Coverage*

107 Divis UHF Main Station *Ch24*

South of England

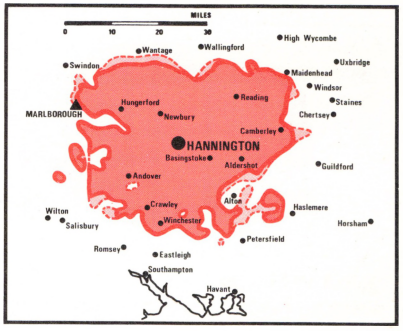
Programme Company: Southern Television

108 Rowridge UHF Main Station *Ch27*

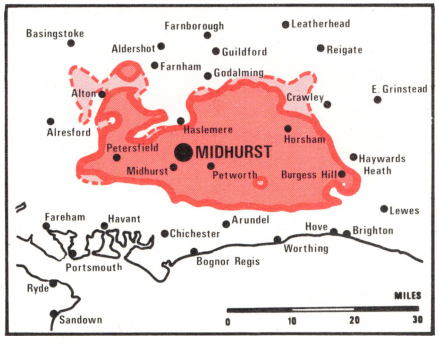


RELAYS: Brighton *Ch60*; Salisbury *Ch60*; Ventnor *Ch49*

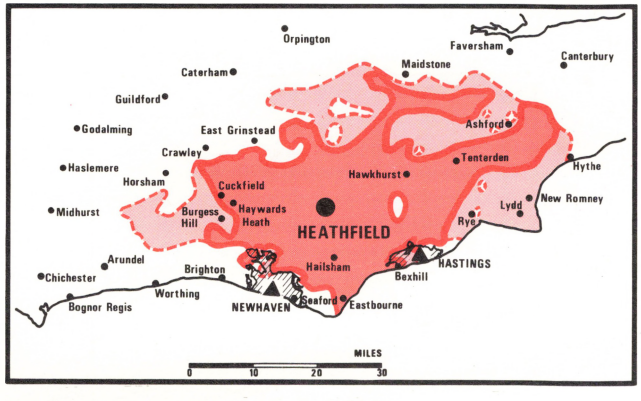
126 Hannington UHF Main Station *Ch42**



125 Midhurst UHF Main Station *Ch58**



139 Heathfield UHF Main Station *Ch64**



RELAYS: Hastings *Ch28*; Newhaven* *Ch43*

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● MAIN STATION

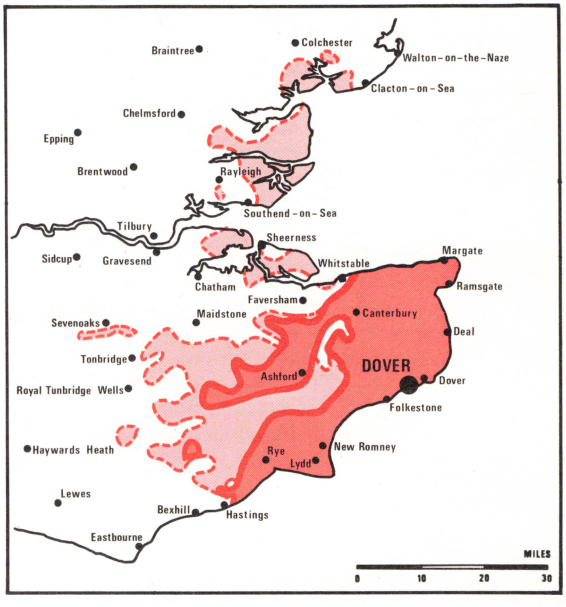
Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION ▨ Relay Coverage

* *Predicted Coverage*

113 Dover UHF Main Station *Ch66*



South~West England

Programme Company: Westward Television

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● **MAIN STATION**

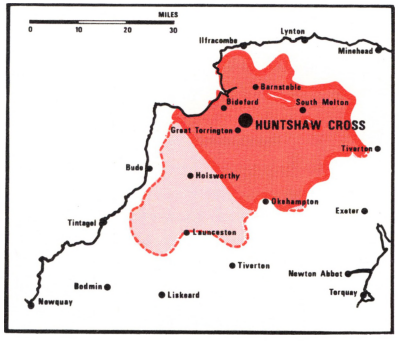
Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

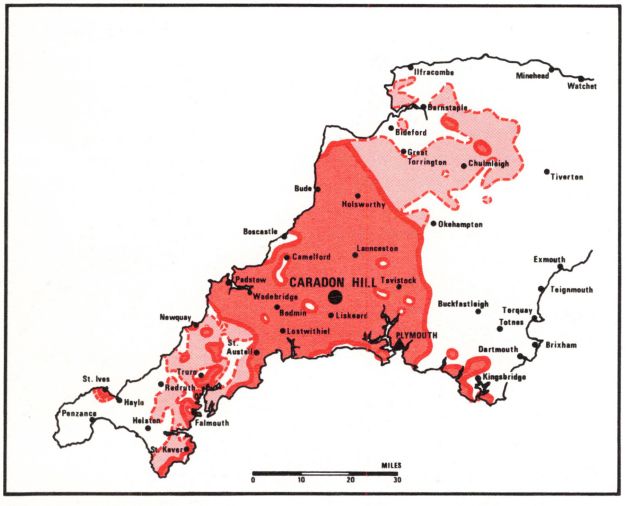
▲ **RELAY STATION** ▨ Relay Coverage

* *Predicted Coverage*

138 Huntshaw Cross
UHF Main Station *Ch59**

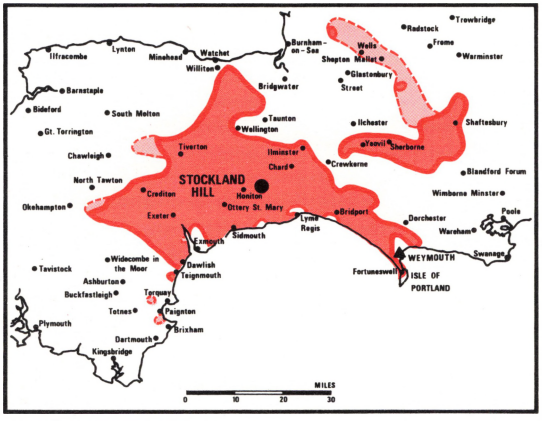


131 Caradon Hill UHF Main Station *Ch25*



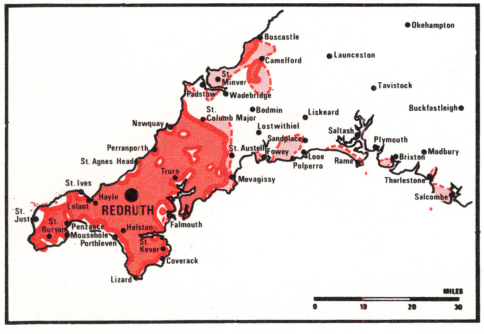
RELAY: Plymouth *Ch61*

132 Stockland Hill UHF Main Station *Ch23**

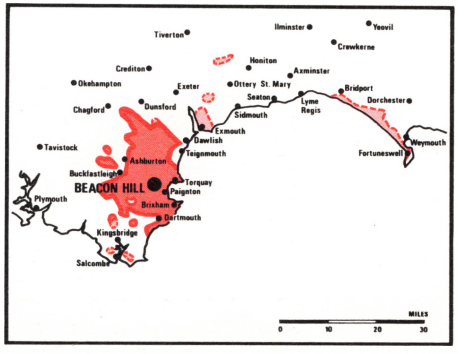


RELAY: Weymouth *Ch43*

141 Redruth UHF Main Station *Ch41**

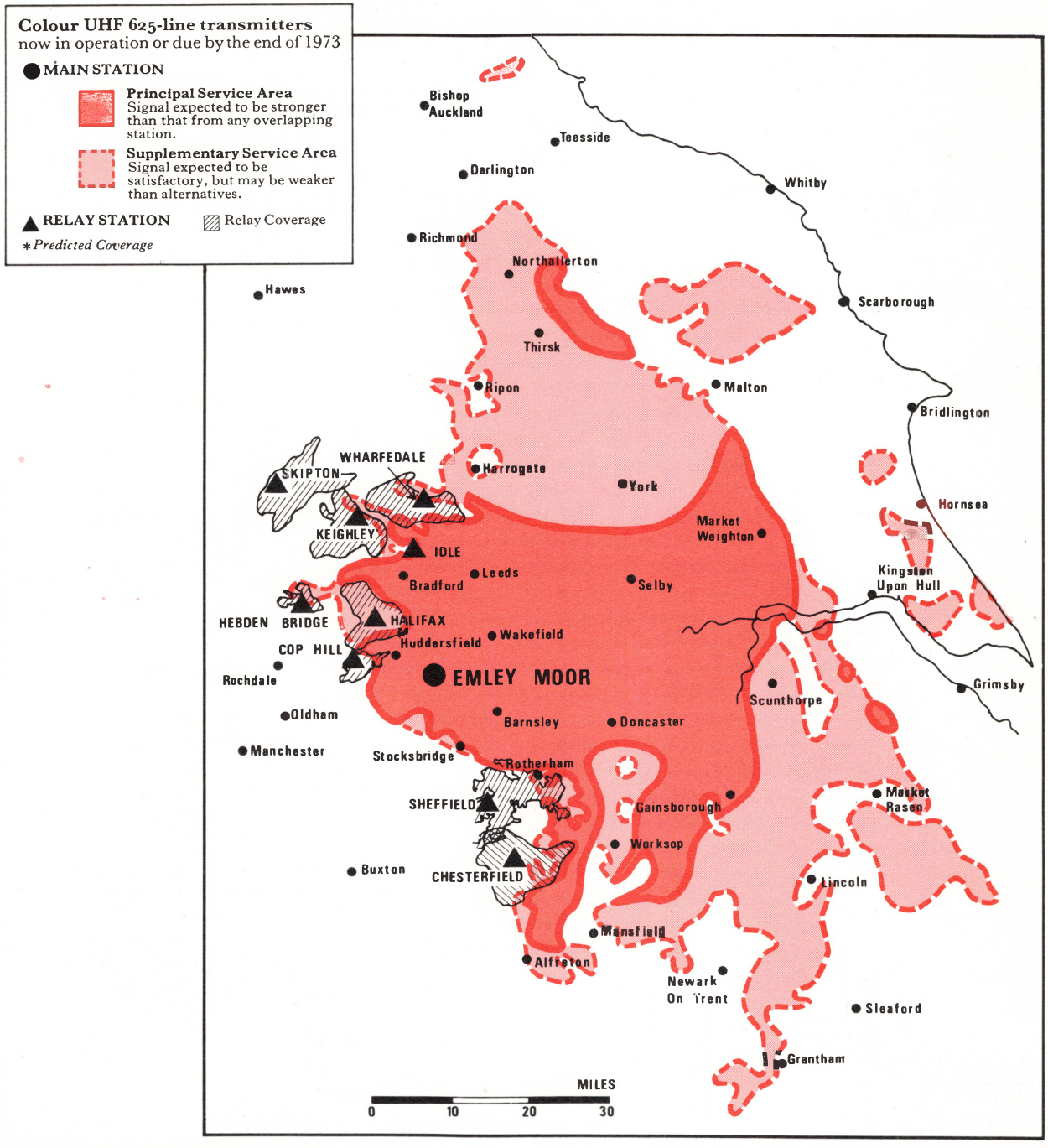


136 Beacon Hill UHF Main Station *Ch60**



Yorkshire

Programme Company: Yorkshire Television

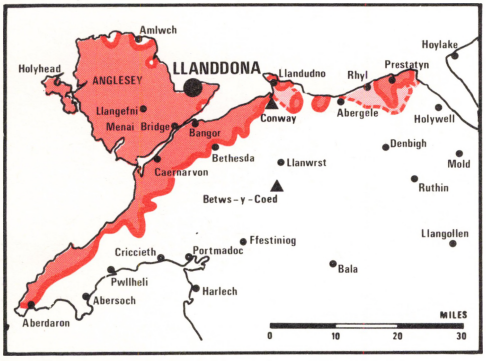


RELAYS: Chesterfield *Ch23*; Cop Hill* *Ch25*; Halifax *Ch24*; Hebden Bridge* *Ch25*; Idle *Ch24*; Keighley *Ch61*; Sheffield *Ch24*; Skipton *Ch49*; Wharfedale *Ch 25*

Wales and West of England

Programme Company: HTV

118 Llanddona UHF Main Station *Ch60*



RELAYS: Betws-y-Coed *Ch24*; Conway *Ch43*

Colour UHF 625-line transmitters
now in operation or due by the end of 1973

● MAIN STATION

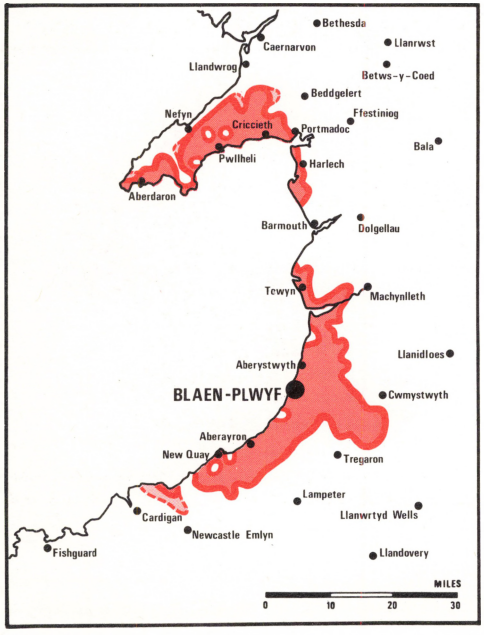
Principal Service Area
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

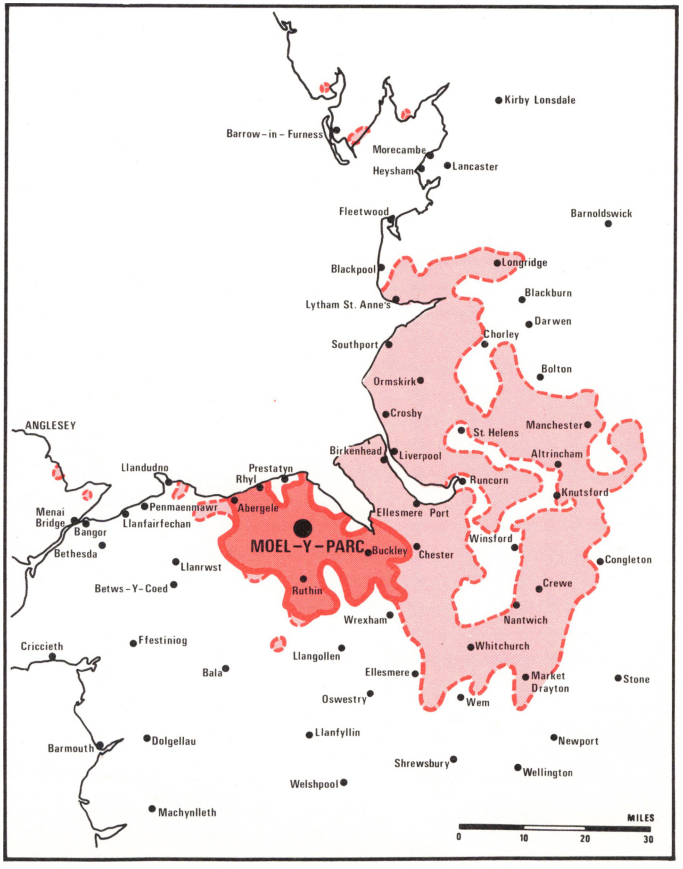
▲ RELAY STATION ▨ Relay Coverage

* *Predicted Coverage*

135 Blaen-Plwyf UHF Main Station *Ch24**

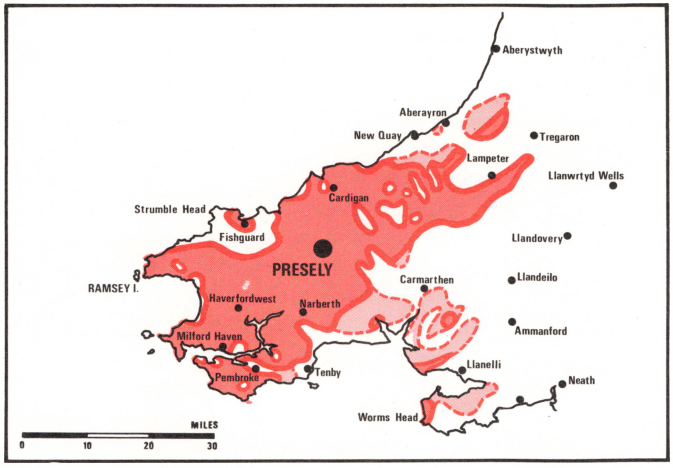


145 Moel-y-Parc UHF Main Station *Ch49*

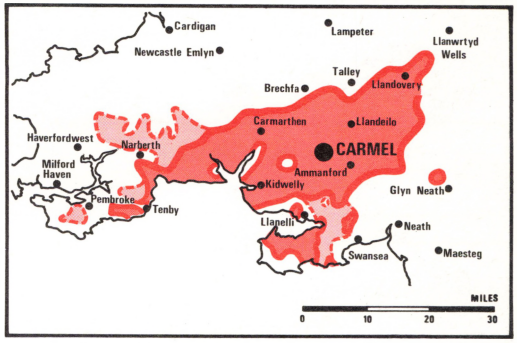


Wales and West of England Programme Company: HTV

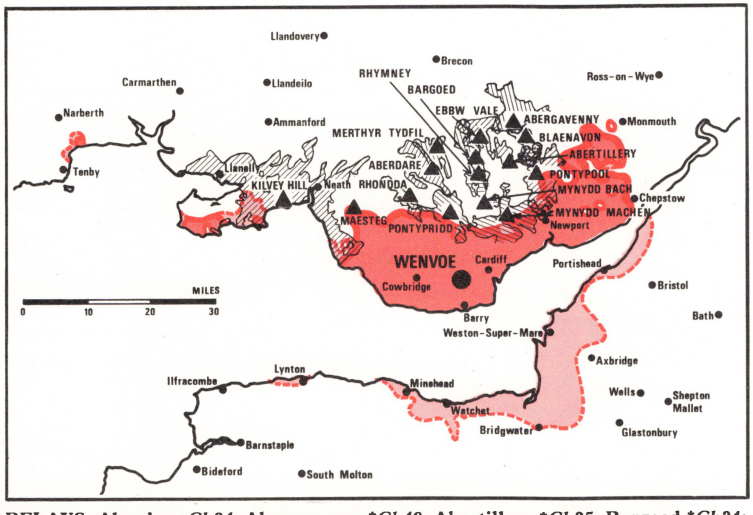
129 Presely UHF Main Station *Ch43**



119 Carmel UHF Main Station *Ch60**

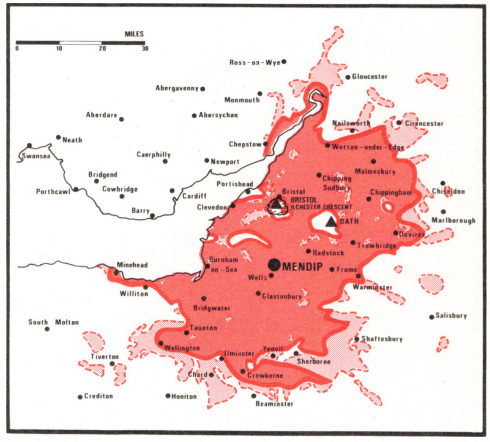


106 Wenvoe UHF Main Station *Ch41*



RELAYS: Aberdare *Ch24*; Abergavenny **Ch49*; Abertillery **Ch25*; Bargoed **Ch24*; Blaenavon *Ch60*; Ebbw Vale **Ch59*; Kilvey Hill *Ch23*; Maesteg *Ch25*; Merthyr Tydfil *Ch25*; Mynydd Bach *Ch61*; Mynydd Machen **Ch28*; Pontypool *Ch24*; Pontypridd *Ch25*; Rhondda *Ch23*; Rhymney **Ch60*

110 Mendip UHF Main Station *Ch61**



RELAYS: Bath *Ch25*; Bristol Ilchester Crescent *Ch43*

Some Audience Profiles

London Area, March 1972

Size of Audience

All Individuals (millions)

0 0·5 1·0 1·5 2·0 2·5 3·0 3·5

Coronation Street (Mon.)

World in Action (Mon.)

News at Ten (av.)

Crossroads (Wed.)

Callan (Wed.)

My Good Woman (Thurs.)

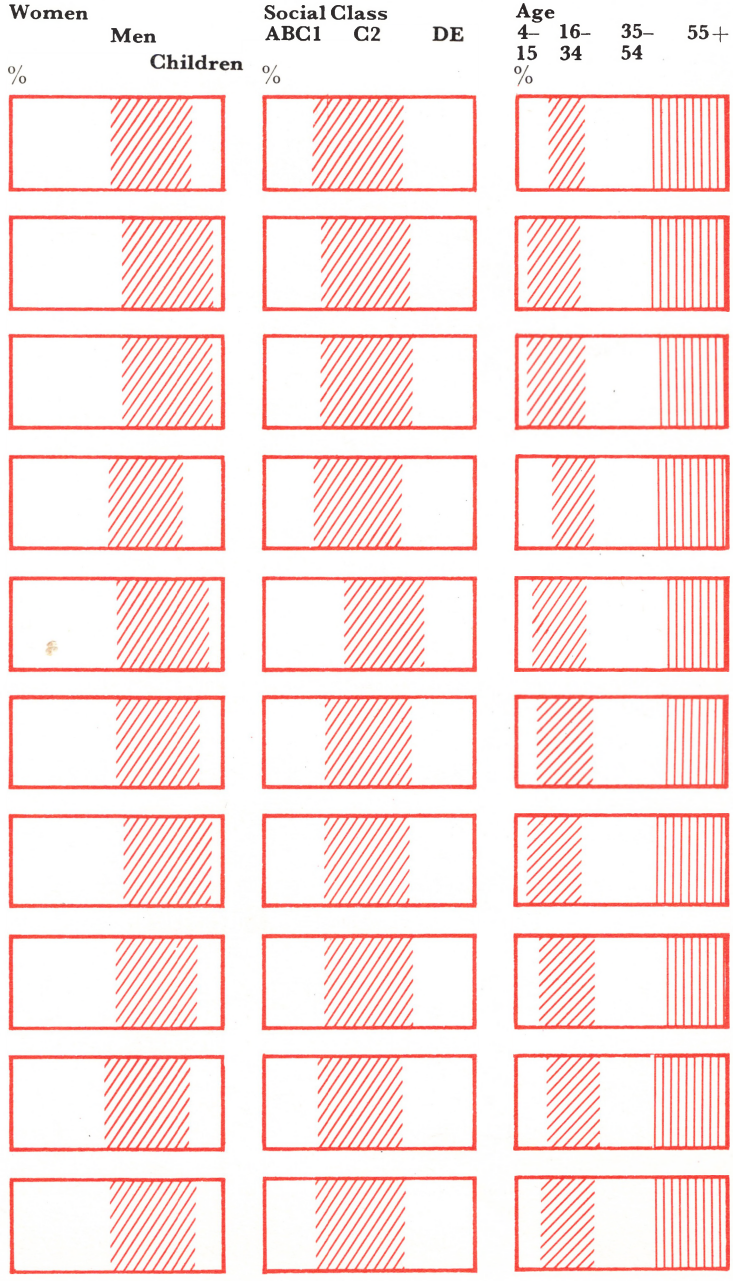
This Week (Thurs.)

Spyder'sWeb (Fri.)

Wrestling (Sat.)

Stars on Sunday (Sun.)

Make-up of the Audience



The ITV Audience

The Authority has a duty, in the words of the Television Act, to make arrangements for 'ascertaining the state of public opinion concerning the programmes . . . broadcast by the Authority'. This obligation is fulfilled in various ways through a systematic programme of audience research, which covers not only the measurement of the size of the audience to each programme, and the composition of the audience, but also research into the audience's reactions, interests and needs, public opinion about the output as a whole and in its various aspects, and certain basic research problems. Close contact is also maintained with other broadcasting organizations and with bodies concerned with research into the mass media in this country and abroad.

Audience Size and Composition

Information about the size and composition of the audience is provided for ITV by an independent research organization, Audits of Great Britain Ltd (AGB) through the Joint Industry Committee for Television Advertising Research (JICTAR) which is responsible for the service. Automatic electronic meters are attached to the television sets in a representative sample of 2,650 ITV homes throughout the United Kingdom. These meters record on a minute-by-minute basis whether the receiver is switched on, and if so to which station it is tuned. In addition, diaries are completed within each household showing for each quarter-hour period the details of the age, sex and other characteristics of those who were viewing. Used in conjunction with data from other surveys, this information allows statistically accurate estimates to be made of the size and composition of the audience for every programme in every area.

The Authority also obtains, on a co-operative basis through the BBC's School Broadcasting Council, detailed information about the audiences within schools to ITV's school broadcasts.

About 55 million people, about 99% of the total population, live within reach of transmissions from the IBA's television stations. About 49 million people aged 4 and over in 17 million homes have sets able to receive ITV programmes. During the year ended August 1972 in homes which could receive both BBC and ITV, the set was switched on for an average of 4·7 hours per day; for 2·6 hours it was tuned to ITV and for 2·1 hours to BBC. The average ITV share of the total audience over this period was 54% and audiences for the most popular programmes were about 23 million people.

During the hours of transmission the nature and composition of the audience changes, partly because different members of the household are at home and available to view at different times, partly because of the different programme tastes of the many different kinds of people who make up the audience. ITV aims to provide in its output a balance of offerings which appeal to many and varied interests, and the diagrams on page 200 illustrate by examples from a limited number of programmes the way in which the make-up of the audience differs from programme to programme.

Audience Reactions

Although it is necessary to know the size and make-up of the audience, both for the commercial operation of Independent Television and in order to understand 'public opinion concerning the programmes', this type of information alone is insufficient. The IBA therefore supplements audience measurement data with research from various sources – usually specially commissioned projects from independent research organizations.

For some years the Authority has obtained the opinions of a representative panel of viewers: during the past year this work has been carried out by Opinion Research Centre Ltd. The panel is a sample of 1,000 adult viewers chosen by strict statistical procedures to be representative of all adult viewers in the London area, and each member regularly provides information, recorded in a specially designed diary, of

how much he or she enjoyed the programmes which he or she had personally chosen to view.

When the data from the entire panel are processed, an average score or 'Appreciation Index' is calculated for each programme on all channels. This Index provides a simple measure of audience satisfaction with the programme, and also allows comparisons to be made between the reactions of different sections of the audience – men and women, different age-groups and different social classes. A study of the trend in the Appreciation Index over time enables changes to be observed in the audience's satisfaction with programmes which are not of a single, one-off, type. Comparisons within groups of programmes of a similar kind can draw attention to the relative strength or weakness of the ITV output in that area *vis-à-vis* its competition, and in terms of audience appreciation as distinct from size.

The Authority makes the results of this continuous monitoring of the audience's reactions to the output available to all the programme companies and regards this type of work as an important element of its total research programme.

Ad Hoc Surveys

A continuous audience reaction study of this kind provides a general over-all picture which it is necessary to supplement, on occasion, with more detailed studies of particular areas of programming. Such studies are useful not only as a measure of how the audience feels about what has already taken place in broadcasting, but to help with future programme planning. In the past the IBA has undertaken research into public attitudes towards programmes in the areas of news and current affairs, children's programmes, sport, drama, religion, adult education and afternoon television. The detailed study of public attitudes undertaken for the 1968 Consultation on Religious Broadcasting at Canterbury was supplemented by a special survey in Northern Ireland conducted in conjunction with Ulster Television and the Churches in Northern Ireland and has been made available to the general public in the form of a book (*Religion in Britain and Northern Ireland*, Independent Television Publications, 1970, 37½p). The results of a survey in the area of adult education have also been made publicly available (*Viewer Preferences in Adult Education*, obtainable from the IBA).

During 1972 a special research project was undertaken in connection with an IBA consultation on News and Current Affairs, held in Bristol in January. The primary aim of the research was to find out, using a limited number of programmes as examples, the extent to which the words, ideas and concepts typically used in informational broadcasting are understood by the general audience. For this purpose three editions of *News at Ten*, one of *World in Action* and one of *This Week* were used. Audiences were invited to a viewing and were shown these programmes, being tested before and after to measure the extent to which their knowledge and understanding had changed. They were also given a vocabulary test, covering words used in the recent past in news broadcasts.

This was an exploratory and experimental study, and it would be unwise to generalize from the results. The findings did demonstrate, however, that many contractions and initials frequently used (EFTA, EEC, SET, NATO etc.) are not correctly understood by many people; that the offices and positions of well-known public figures, both British and foreign, are often unknown or wrongly attributed; that the functions of many governmental and international organizations are frequently not known; and that, in general, it is desirable to 'spell out' any situation, except the simplest, in detail if general comprehension is sought. The research also showed how, in certain circumstances, the presentation of comparatively complex and unfamiliar material without adequate explanation can result in an actual dimunition of public comprehension: on the other hand, it showed how material which was unfamiliar to the general public could still be communicated and understood correctly if presented in a simple and explicit way with suitable supporting commentary and pictures.

During the year an extensive research project has been planned in the area of children's television tastes and preferences. This project will be undertaken over the next two years, and will entail close co-operation between the Centre for Television Research at the University of Leeds, the Opinion Research Centre, and all those responsible for children's programmes throughout ITV. The research is designed to secure new data concerning children's living habits and interests, their viewing patterns and preferences, the factors affecting their choice of programme and their responses and reactions towards programmes intended for them.

Basic Research

The Authority's research programme is composed mainly of projects and studies designed to help the

solving of day-to-day problems and to assist in programme and scheduling policy decisions. For several years, in addition to this kind of research, a certain amount of basic research has been undertaken. The aim of this has been to acquire a better understanding of the regularities and trends in programme choice which the viewing public exercises. To some extent this kind of understanding can be gained from additional analysis of audience measurement data. In addition to such generally-available material the Authority has commissioned ASKE Research Ltd to undertake systematic analysis of viewing data. A stage has now been reached in this series of studies where the consistency and regularity of the findings over time, in different places and among different types of viewer, is such that certain generalizations can be made with considerable confidence. It is interesting to note that many of these generalizations are contrary to widely-held and often-expressed opinions.

For example, it is often said that nowadays viewers are more inclined than previously to switch from one channel to another: but these studies indicate an increasing tendency over the past year or two for the audience to remain 'loyal' to one channel. It is also often stated that if an audience is attracted early in an evening – or, at weekends, early in the day – it will be held throughout the rest of the day: in fact, although there is a clear 'inheritance effect' between immediately successive programmes, the effect thereafter is negligible. It has been claimed that because of the complementarity in programming of the two BBC channels, BBC2 draws few of its viewers from ITV: in fact, viewers of a typical BBC1 programme or a typical ITV programme are just about equally likely to watch a BBC2 programme on another day. Again, it is often thought that the audiences which are small in size are composed of people who view little television, and are assumed to be highly selective in their choice of programmes: in fact, low-rating programmes have a disproportionate number of heavy viewers in the audience. Conversely, those viewers who seldom watch television tend to view mainly the programmes which attract the largest audiences – the most 'popular' programmes. It is generally assumed that particular types of programmes have their devoted followings of viewers, devotees of (say) drama, documentary or news: there is no evidence that this is the case in any of the many analyses which have been undertaken.

The purpose of this type of research is not to destroy the 'conventional wisdom', but to provide a clearer understanding of the audience's actual behaviour. Programmes and scheduling decisions on such matters as impartiality, balance of programme material throughout an evening and over longer periods, or quality of output, to quote but a few examples, are more relevant and effective when taken in the light of well-based understanding of the viewing-patterns of the audience.

Liaison

The Authority maintains close contact with organizations which are concerned with research into the effects of mass media. It was the IBA's financial grant of £250,000 in 1963 to the Television Research Committee which led to the establishment of the Centre for Mass Communication Research at Leicester University. The studies which have been undertaken and published by the Centre have been carefully considered by the Authority, particularly with reference to its responsibilities in the area of the control of violence on the screen.

Technical liaison on audience research matters takes place on a continuous basis with the research departments of other broadcasting bodies in Europe and elsewhere, and regular meetings are held at which exchange of information on research findings and technical developments takes place.

Measuring the Audience

Meeting the needs of the programme planners, as well as the buyers and sellers of television advertising time, in measuring the viewing behaviour of some 17 million family audiences is the industry body known as JICTAR. JICTAR (the Joint Industry Committee for Television Advertising Research) represents three bodies: the Incorporated Society of British Advertisers Ltd (ISBA), the Institute of Practitioners in Advertising (IPA) and the Independent Television Companies Association Ltd (ITCA). Since 30 July 1968, when new programme contracts came into force, the research data for JICTAR has been prepared by Audits of Great Britain Ltd (AGB) at Audit House, the research centre at Eastcote, Middlesex.

The service is based upon panels representative of ITV/BBC homes in each ITV area. These panels are selected, maintained and revised on the basis of large 'random sample' establishment surveys carried out in each area each year. Panel selection is determined by television reception characteristics, geographical location, demographic features and the predicted weight of viewing. In the London area alone, the viewing characteristics of some 350 households, representing 990 individuals, are measured on a minute-by-minute basis, while on a national scale (excluding the Channel Islands) the panel comprises 2,650 households and 7,790 individuals.

The Information

For the greatest possible accuracy, some six different types of information have to be merged to produce the weekly reports for subscribers. These are:

1 The statistics and characteristics of each household recorded on a master file.

2 The amount of viewing, and to which channel, in every home as recorded on the SETmeter, the sophisticated electronic device developed by AGB.

3 A record of who in each family is watching and when, determined by SET diaries, submitted each week by the housewife.

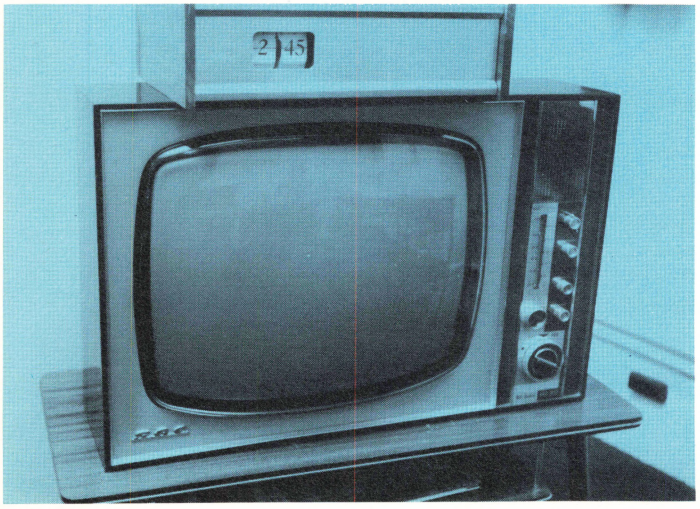
4 A post-transmission programme log from each of the ITV companies and the BBC to determine the exact timing of the programme schedule transmitted each day.

5 A commercial log from each of the ITV companies giving the time and nature of every commercial transmitted.

6 A report of the current advertising rates in force at the time of transmission of each commercial.

Process

At Audit House, the week runs from Monday to Sunday and the whole process of audience measurement starts on Monday morning when the housewife recovers the tape from the SETmeter and, together with the individual viewing diaries, posts it to



The electronic SETmeter records the amount of viewing and the channel to which viewers are tuned in 3,000 households.

AGB. Ninety per cent arrive safely by Tuesday morning when the work of sorting the tapes and viewing diaries begins and the information is booked in by a cardex system. The next stage in the operation is to translate the information on the tape into special punched paper tape capable of being read by the computer, a Honeywell 1015. This is done on an 'Encoder'.

The viewing diaries, completed on a quarter-hour basis by each member of the household panel and any guests, are similarly transferred on punched paper tape by means of a 'Lector'. Information from the programme logs of each of the ITV companies is then coded and put on to punched cards.

By Wednesday night, all of the requisite information is available in a form suitable for the computer to digest and the process of feeding the Honeywell commences.

Thursday morning sees the computer drawing graphs, by means of an attachment called 'Calcomp', of the minute-by-minute audience levels to ITV and BBC for each day for each ITV region. The computer also produces columns of viewing and cost information and these 'print-outs' are pasted-up, checked and photographed before being printed on one of the eight 'Multilith' machines at Audit House.

The last stage in the process is the collating and packing of individual reports prior to despatching them to subscribers on the Friday evening.

JICTAR and the BBC

The audience share figures quoted by AGB on behalf of JICTAR and the figures quoted by the BBC's Audience Research Department are often dissimilar and apparently incompatible. Confusion arises from the fact that both sets of findings are expressed simply as 'percentage audience shares' and, in consequence, are taken to be widely differing answers to the same question. In reality, both organizations are providing answers to two differing questions. The BBC provides 'percentage audience shares' in terms of the average individual, whilst AGB provides 'percentage audience shares' in terms of the average household's viewing.

Further, the JICTAR sample is confined to households with multi-channel receivers and excludes those households which are considered to be incapable of receiving ITV programmes reliably, whereas the BBC embraces the whole population (excluding children under 5), admitting anyone whether he has an ITV/BBC television set, a BBC only television set, or neither.

Monthly share of audience

Months	Total hours of viewing daily			ITV hours of viewing daily			ITV share %		
	1970	1971	1972	1970	1971	1972	1970	1971	1972
January	5·0	5·2	5·3	2·7	2·8	2·8	55	54	53
February	5·0	5·2	4·8	2·8	2·8	2·6	56	54	54
March	4·9	5·0	5·0	2·7	2·7	2·7	55	54	54
April	4·8	4·7	5·0	2·6	2·6	2·8	54	55	56
May	4·1	4·3	4·7	2·3	2·3	2·7	55	54	57
June	4·1	4·3	4·6	2·2	2·3	2·5	54	53	54
July	3·9	3·9	4·2	2·1	2·1	2·2	53	54	52
August	3·7	4·0	4·2	2·1	2·2	2·3	57	55	54
September	4·2	4·1		2·4	2·3		57	56	
October	4·7	4·7		2·6	2·6		56	56	
November	5·0	5·0		2·6	2·7		52	54	
December	5·1	5·2		2·7	2·7		53	52	

Source: AGB/JICTAR

Finance

The Authority's financial duties, as set out in the governing Acts of Parliament, are: to secure an income large enough to enable it to meet all its running expenses; to provide for depreciation on its assets (mainly the transmitting stations which it builds and runs); and to have a margin from which, after paying tax, it can create and maintain a Reserve Fund and pay for its capital expenditure. Hitherto, the Authority's financial responsibilities have been solely in respect of television, but, with the passing of the Sound Broadcasting Act, it will in future have to record separately the financial position of Independent Local Radio because each of the services, television and radio, is required by that Act to be individually self-supporting.

A summary of the Authority's financial position in detail for the past seven years and in total since 1954 is given on pages 208–9.

The whole of Independent Television is financed from the sale of advertising time. The actual selling is done by the programme companies – ATV, Granada, London Weekend, and so on. From their receipts from these sales the companies first of all have to pay the Exchequer Levy and then meet the cost of producing programmes, with all this entails in the provision of studio space and equipment, payments to artists and scriptwriters, the salaries of programme and technical staff, and the provision of the usual supporting services which any company needs. They also pay a contract fee or rental to the Authority, in effect, for the use of the transmission system. Thus the Authority is not directly dependent on the level of advertising sales.

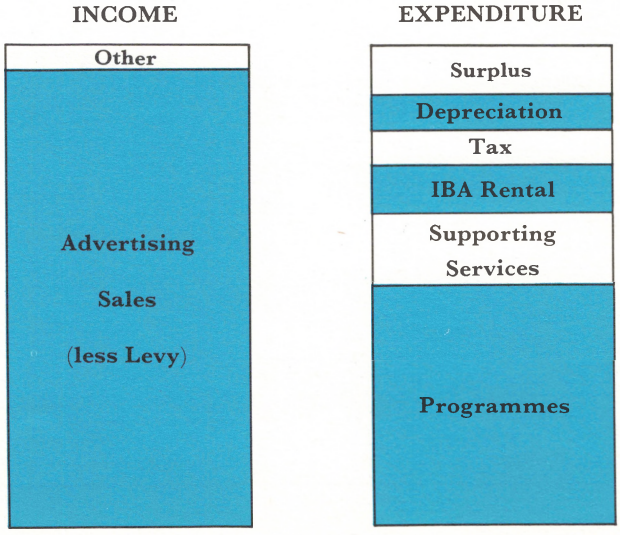
Out of the collective fees paid by the companies, the Authority in turn has to meet its expenditure on the upkeep of the transmitting stations, the construction of new stations, the cost of the control functions placed upon it by Parliament and of the supporting administrative departments.

Income and Expenditure of the Programme Companies

In terms of percentages the programme companies' total income and expenditure in the latest year for which figures are available was as follows:

Income	%
Advertising sales *less* Levy	97·0
Other income	3·0
	100·0
Expenditure	
Programmes	49·5
Supporting departments and services	16·1
Authority rental	9·4
Depreciation on buildings and equipment	5·3
Corporation Tax	7·8
Surplus (available for capital expenditure, reserves and dividends)	11·9
	100·0

Programme Companies



There is a surplus remaining from which the companies, after meeting Corporation Tax and any interest payments, have to provide for all new capital expenditure and pay dividends to their shareholders.

The Authority's Income and Expenditure

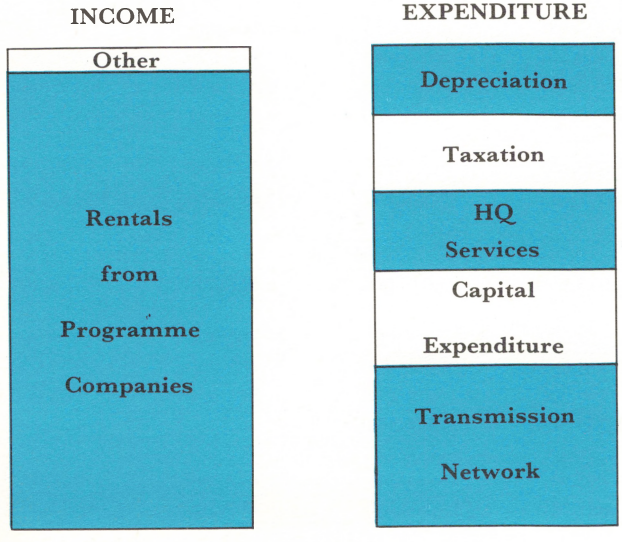
The Authority's income and expenditure for the year to March 1972 can be split up on a similar basis.

Income	%
Programme companies' rentals	94·0
Other income – interest, rents, etc.	5·7
Withdrawal from Reserve Fund	0·3
	100·0

Expenditure	
Operation and maintenance of the transmission network	34·4
Headquarters services (engineering, programme services, etc.)	17·1
Depreciation	14·6
Taxation	15·1
Capital expenditure	18·8
	100·0

The major part of the depreciation charge is re-used in further capital works so that the true proportion of the total expenditure represented by the provision of new stations and facilities is over 28%.

The Authority



Additional Payments (the Levy)

Reference has already been made to the 'Levy' above. This is a payment which a programme company has to make to the Consolidated Fund (the Exchequer) once that part of its income which comes from the sale of advertising time rises above a certain level.

The payments are calculated by applying a scale to the company's advertising revenue, usually over a period of a year commencing on the anniversary of the date the company commenced to supply programmes for transmission by the Authority but the period can be less if a change is made to the scale. In case of such a change the year is broken into two parts or 'accounting periods' and the steps of the scale are divided by 52 and multiplied by the number of weeks in the 'accounting period'. The scale which came into force in February 1971 is as follows:

On the first £2 million per annum	No payment
On the next £4 million per annum	10%
On the next £3 million per annum	17½%
On the next £3 million per annum	20%
On the next £4 million per annum	22½%
On amounts in excess of £16 million per annum	25%

Discussions are taking place with the Ministry of Posts and Telecommunications about alternative ways of assessing the Levy. The present method, relating the payments to advertising revenue only, gives rise to a tax on the companies, regardless of whether they are prosperous or not. As a result a company could be running at a loss, because rises in costs had outstripped any rise in income, but still be making substantial Levy payments. If not actually incurring a loss, it could be compelled to cut back expenditure. Because such a large proportion of the total expenditure is directly on the provision of programmes and on the supporting services necessary to enable them to be provided, such reductions are likely, in the long run, to prejudice the quality and range of the service for which the Authority is responsible. For this reason the Authority is of the opinion that the Levy should be applied to profits rather than advertising revenue.

Summarized Revenue Accounts

	Eleven years to 31 March 1965	31 March 1966	31 March 1967	31 March 1968	31 March 1969
Income	**£39,754,390**	**£8,905,700**	**£9,439,038**	**£9,479,510**	**£8,231,513**
Expenditure:					
Engineering	9,408,445	1,931,277	2,013,656	2,225,867	2,630,837
Premises	1,428,212	315,882	322,262	343,690	380,929
Management and Central Services	2,666,367	519,987	553,554	591,720	780,379
Superannuation Fund	306,152	69,206	70,304	80,505	97,586
Depreciation	2,963,616	531,435	553,278	538,394	581,790
	16,772,792	**3,367,787**	**3,513,054**	**3,780,176**	**4,471,521**
Taxation	11,308,383	2,012,000	2,188,000	2,197,775	1,450,000
Surplus for the year	11,673,215	3,525,913	3,737,984	3,501,559	2,309,992
Available surplus, including any balance brought forward	**11,673,215**	**3,757,817**	**3,990,801**	**3,772,360**	**2,582,352**
Disposal of Surplus to Reserves:					
Tax Equalization	110,000	150,000	35,000	270,000	335,000
Loan Redemption	555,000	—	—	—	—
Capital Expenditure	3,965,000	455,000	45,000	1,840,000	1,930,000
Reserve Fund	4,370,000	—	1,830,000	1,130,000	—
Contributions to the Exchequer	2,131,311	2,700,000	1,800,000	—	—
Increased cost of replacement of fixed assets	310,000	200,000	10,000	260,000	66,000
Unappropriated Balance	231,904	252,817	270,801	272,360	251,352
	£11,673,215	**£3,757,817**	**£3,990,801**	**£3,772,360**	**£2,582,352**

Summarized Balance Sheets

	31 March 1965	31 March 1966	31 March 1967	31 March 1968	31 March 1969
Fixed Assets at Cost and payments on account of capital works in progress	£ 7,370,791	£ 8,307,431	£ 8,852,442	£ 11,167,069	£ 13,646,176
Less Depreciation	2,851,002	3,334,500	3,837,064	4,307,979	4,846,530
Net Value of Fixed Assets	4,519,789	4,972,931	5,015,378	6,859,090	8,799,646
Reserve Fund Investments	3,860,253	4,155,355	4,361,186	6,200,027	6,108,385
Current Assets less Current Liabilities	1,911,862	3,939,531	4,729,237	2,748,243	3,209,321
Total Net Assets	**10,291,904**	**13,067,817**	**14,105,801**	**15,807,360**	**18,117,352**
representing:					
Loan Redemption Reserve	—	—	—	—	—
Capital Expenditure Reserve	4,520,000	4,975,000	5,020,000	6,860,000	8,790,000
Increased Cost of Replacement of Fixed Assets	310,000	510,000	520,000	780,000	846,000
Reserve Fund	4,370,000	4,370,000	6,200,000	7,330,000	7,330,000
Taxation Reserve	110,000	260,000	295,000	565,000	900,000
Contributions to the Exchequer	750,000	2,700,000	1,800,000	—	—
Unappropriated Balance on Revenue Account	231,904	252,817	270,801	272,360	251,352
	£10,291,904	**£13,067,817**	**£14,105,801**	**£15,807,360**	**£18,117,352**

Summarized Revenue Accounts

	31 March 1970	31 March 1971	31 March 1972	Totals from 29 July 1954
Income	**£7,722,327**	**£8,587,627**	**£11,931,932**	**£104,052,037**
Expenditure:				
Engineering	3,128,852	3,749,391	3,979,964	29,068,289
Premises	487,418	647,248	760,947	4,686,588
Management and Central Services	797,751	997,039	1,224,043	8,130,840
Superannuation Fund	119,747	157,822	195,970	1,097,292
Depreciation	612,399	908,968	1,145,619	7,835,499
	5,146,167	**6,460,468**	**7,306,543**	**50,818,508**
Taxation	750,000	140,000	910,000	20,956,158
Surplus for the year	1,826,160	1,987,159	3,715,389	32,277,371
Available surplus, including any balance brought forward	**2,077,512**	**2,234,671**	**3,940,060**	**32,277,371**
Disposal of Surplus to Reserves:				
Tax Equalization	400,000	400,000	892,000	2,592,000
Loan Redemption	—	—	—	555,000
Capital Expenditure	1,680,000	1,530,000	2,250,000	13,695,000
Reserve Fund	(—) 700,000	(—) 500,000	(—) 30,000	6,100,000
Contributions to the Exchequer	—	—	—	6,631,311
Increased cost of replacement of fixed assets	450,000	580,000	604,000	2,480,000
Unappropriated Balance	247,512	224,671	224,060	224,060
	£2,077,512	**£2,234,671**	**£3,940,060**	**£32,277,371**

Summarized Balance Sheets

	31 March 1970	31 March 1971	31 March 1972
Fixed Assets at Cost and payments on account of capital works in progress	£ 15,687,368	£ 18,132,832	£ 21,398,206
Less Depreciation	5,213,597	6,091,262	7,144,438
Net Value of Fixed Assets	10,473,771	12,041,570	14,253,768
Reserve Fund Investments	6,209,930	6,127,303	6,100,000
Current Assets less Current Liabilities	3,259,811	3,761,798	5,292,292
Total Net Assets	**19,943,512**	**21,930,671**	**25,646,060**
representing:			
Loan Redemption Reserve	—	—	—
Capital Expenditure Reserve	10,470,000	12,000,000	14,250,000
Increased Cost of Replacement of Fixed Assets	1,296,000	1,876,000	2,480,000
Reserve Fund	6,630,000	6,130,000	6,100,000
Taxation Reserve	1,300,000	1,700,000	2,592,000
Contributions to the Exchequer	—	—	—
Unappropriated Balance on Revenue Account	247,512	224,671	224,060
	£19,943,512	**£21,930,671**	**£25,646,060**

Advertising on Independent Television

No sponsorship
Total distinction between programmes and advertisements

Television advertisers can have nothing to do with programme production. They buy time in Independent Television just as they buy space in newspapers. They do not 'sponsor' programmes.

The advertisements pay for Independent Television

Independent Television receives no part of the licence fee. The cost of the service is met entirely from advertising revenue.

The fifteen programme companies under contract to the Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the IBA in administering the system and in operating its national network of transmitters.

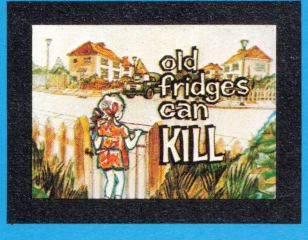
In addition to normal company taxes the programme companies must pay an Exchequer Levy on a sliding scale related to their advertising receipts.

IBA INDEPENDENT BROADCASTING AUTHORITY

Controls the Advertising

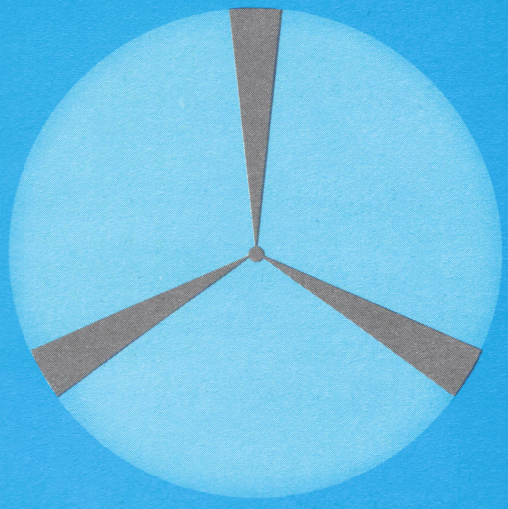
The IBA controls the amount and distribution of advertising
The amount of advertising is limited to 6 minutes an hour, averaged over the day's programmes, with a maximum, normally, of 7 minutes in any one clock-hour. There is an average of three advertising intervals an hour.

22,000 new advertisements a year – all checked in relation to the Code of Advertising Standards and Practice.



The programme companies find time throughout the network for about 20,000 transmissions each year of public service films on health, safety and welfare at no cost to the Government Departments concerned.

In an average hour:

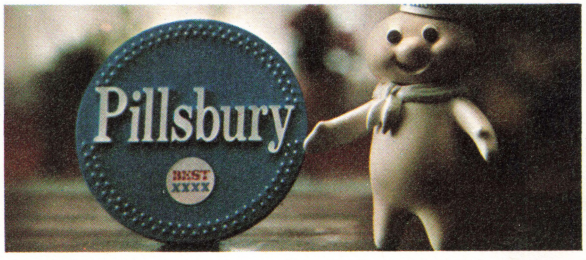


maximum of 6 minutes of advertisements

3 advertising breaks

The IBA controls the content of the advertising
The Television Act 1964 makes it the Authority's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection.

Over the ITV network there are 22,000 new television advertisements a year, including 6,500 for the nationally advertised products that take up over 90 per cent of the advertising time. All of these advertisements are checked in relation to the Authority's code before they are accepted for broadcasting.


Pillsbury
BEST
XXXX

Advertising Control

The income of Independent Television, apart from the overseas sale of programmes, comes from the sale of advertising time; this will also apply to Independent Local Radio. It is, however, a fundamental principle of the Television and Sound Broadcasting Acts 1964 and 1972, as of the original Television Act of 1954, that the programmes should not be provided or sponsored by advertisers. They are obtained by the Authority from independent programme companies under contract. The advertiser has no share in programme production and no say in programme decisions: these are matters for the broadcasters – that is to say, the programme companies and the Authority. The advertiser's role is limited to buying time for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine. This chapter describes the Authority's policy for the control of advertising on both Independent Television and on Independent Local Radio, the first stations for which should be on the air by early 1974. The Authority's Code of Advertising Standards and Practice, which applies to broadcast advertising on television and on radio, is given on pages 220–7.

There are two provisions in the Television and Sound Broadcasting Acts 1964 and 1972 for this total distinction between programmes and advertisements. It is the Authority's duty to secure that the advertisements are 'clearly distinguishable as such and recognizably separate from the rest of the programme'. But further, the Acts lay down that:

Nothing shall be included in any programmes broadcast by the Authority, whether in an advertisement or not, which states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority which is not an advertisement has been supplied or suggested by any advertiser; and, except as an advertisement, nothing shall be included in any programme broadcast by the Authority which could reasonably be supposed to have been included therein in return for payment or other valuable consideration to the relevant programme contractor . . .

Exceptional allowance is made for approved charitable appeals, reviews of publications or entertainments, documentary programmes and other items, but none of the exceptions weakens the force of the general requirement that nothing should be done which might give to reasonable viewers even the impression that an advertiser has provided a programme.

The system proceeds smoothly and without argument on this basis. Some of the popular imported programmes do owe their existence to advertisers who have 'sponsored' them in their country of origin – notably some of the programmes from the United States that are enjoyed by viewers of either of the British television services. But for British viewers these programmes have been bought and broadcast on the decisions of one of the broadcasting bodies and not on the decisions of advertisers.

The Amount of Advertising

The Television and Sound Broadcasting Acts 1964 and 1972 do not lay down precisely the amount of advertising that may be allowed: they simply place upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'. Since the beginning of television transmissions in 1955, the Authority has allowed a maximum of six minutes of spot advertising an hour, *averaged over the day's programmes*. A further rule restricts the maximum,

normally, to seven minutes in any single 'clock-hour' (e.g. from 6 to 7 pm, 7 to 8 pm etc.). In radio the maximum is to be nine minutes in any one clock-hour.

Control of the maximum amount of advertising by the clock-hour has its merits as a tidy statistical device, but of course the rigidity of the clock-hour conflicts occasionally with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. So the Authority is prepared occasionally to allow minor departures from the seven-minute maximum in television, if for example an interval of advertising falls just on one side of the striking of an hour instead of another, thus carrying a minute or two of advertising from one clock-hour into another; or if the presentation of adjoining programmes can be improved by a judicious redistribution of the advertising. In each case, however, the excess in one hour is counter-balanced by an equivalent reduction in the amount of advertising elsewhere.

The Independent Broadcasting Authority allows less advertising than is common in comparable self-supporting systems abroad.

Distribution of Advertisements

The Television and Sound Broadcasting Acts 1964 and 1972 provide for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time, or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

Some overseas broadcasting authorities aim to reduce the length of individual intervals of advertising; some also limit the number of advertisements that may appear in an interval. This has the effect of increasing the number of advertising intervals, in some cases to an average of eight, nine or more an hour. The Authority, however, has been concerned to keep the number of intervals on television down by extending their length as far as may be consistent with good presentation of both programmes and advertisements. There are about three short advertising intervals an hour in Independent Television.

The Basic Rules for Television

The amount and distribution of advertising in Independent Television are governed basically by the following rules:

1 The total amount of time given to advertising may not exceed six minutes an hour averaged over a day's programmes.

2 Normally, there may not be more than seven minutes of advertising in any one clock-hour; but the Authority may allow a transfer of advertising from one hour to another, or more exceptionally from one day to another, if this seems desirable in the interests of programme presentation.

3 Advertisements shall not be inserted in the course of any broadcast of:

a a religious service or programme;

b a formal Royal ceremony or occasion;

c that part of a programme which covers the appearance of Her Majesty or a Member of the British Royal Family at an event in which such an appearance is only incidental to the occasion;

d programmes designed and broadcast for reception in schools;

e such other programmes as the Authority may from time to time specify in particular or general terms.

Note: Periods of at least two minutes must elapse between religious services (as distinct from religious programmes) and programmes in categories (b) or the Royal appearances mentioned in (c), and any advertising that may precede or follow them. For a programme in category (d), the periods of separation from advertising shall be at least two minutes before and one minute after the programme.

4 Subject to the foregoing, the normal use of natural breaks for the insertion of television advertising shall be as follows:

a In a programme of up to 20 minutes scheduled duration – no internal advertising.

b In a programme of more than 20 and up to 40 minutes scheduled duration – one natural break for up to 2½ minutes of advertising.

c In a programme of more than 40 and up to 70 minutes scheduled duration – one natural break for up to 3 minutes or two natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.

d In a programme of more than 70 and up to 100 minutes scheduled duration – two natural breaks for up to 3 minutes or three natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.

This rule is not applicable to broadcasts of boxing and wrestling promotions or other events in which there are frequent natural breaks of exceptionally brief duration. In these and in programmes of more than 100 minutes, the advertising shall be distributed in intervals that best serve the interests of good presentation of the programmes.

5 The general aim in the application of these rules is to limit the intervals of advertising between television programmes and in natural breaks to an average of about three intervals an hour over a week's broadcasting.

The Minister of Posts and Telecommunications was consulted about these rules under Paragraph 5 of Schedule 2 of the Television Act 1964. He agreed to the classes of broadcast in which advertisements may not be inserted and, having regard to the limiting effect of the rules on the number of advertising intervals an hour, came to the conclusion that there was no need to impose a rule as to the minimum interval between any two periods given over to advertisements.

The Practical Effect of the Rules

The number of advertising intervals at the beginning and the end of television programmes and in natural breaks is on average fractionally less than three an hour. For the evening hours of 6 to 11 in a typical week the position is:

Number of programme hours	35
Number of programmes	54
Number of advertising intervals (including the interval at the end of the final programme in each period of five hours)	
a between programmes	49
b within programmes	52
Total advertising intervals	101

Taking the whole of an average week in which about 153 programmes, including schools broadcasts, are transmitted from a single station, there are about:

eighty-three *programmes with no internal advertising at all.* These include the series *World in Action*, *University Challenge*, *This Week* and certain other documentary and current affairs programmes, and some of the early evening children's programmes, as well as the programmes for schools, religious programmes, and adult education programmes.

forty-six *programmes with one internal break for the insertion of advertisements.* While most of these are half-hour programmes, the group includes the mid-week wrestling and football programmes, a few of the 60-minute plays, and longer documentaries.

twenty-four *programmes with two internal advertising intervals.* These include 60-minute adventure programmes and westerns; the longer plays; and some feature films. One or two extra-long programmes, such as full-length feature films and suitable sports programmes, may have three advertising intervals.

The Authority uses its statutory powers to preserve the standards of presentation of advertising in relation to the programmes, to keep these standards under review and to improve them wherever possible within the framework of a service in which advertising has been authorized by law and for which the revenue comes from the sale of time for that purpose.

The rules about the distribution of radio advertising have yet to be established, but the maximum amount of advertising time allowed in any one clock-hour will be nine minutes.

Control of Standards of Advertising

There are over fifty Acts of Parliament that restrict, control, or otherwise affect advertisements in Britain – among them the Trade Descriptions Act 1968 and the Medicines Act 1968. Both of these Acts extended the criminal law to any published trade or business advertising that is found to be false or misleading to a material degree. Penalties on conviction may include heavy fines or imprisonment, or both. It is the duty of local authorities to enforce these Acts in their own areas, by prosecution in the courts if necessary. In a sense, however, the Television and Sound Broadcasting Acts 1964 and 1972 are among the most generally powerful Acts of Parliament in the areas of fair trade and consumer protection. For

television and radio advertising these Acts are concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power:

to exclude any advertisement that could reasonably be said to be misleading, and

to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

As regards the unacceptable classes and methods of advertising, the Acts require the Authority to consult with the Minister of Posts and Telecommunications, from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. Thus, through the Television and Sound Broadcasting Acts 1964 and 1972, the Authority is one of the country's official instruments of consumer protection. Other legislation has in no way diminished the Authority's statutory powers and duties. There are over 20,000 new television advertisements a year. Of that number, 15,000 are from small local advertisers, mostly in the form of 5- or 7-second slides, with very simple messages in vision and sound. Averaging a little over 1,000 a year in individual television regions, they publicize local stores, restaurants, transport services and other local enterprises and include announcements of vacancies by firms seeking staff, advertisements for local entertainments, sporting events, shows and fêtes. For this kind of publicity the local advertisers take up about six per cent of the available advertising time on average over the network. The rest of the new television advertisements each year are for a vast range of branded consumer goods and services. They come from thousands of advertisers – some directly, but for the most part through one or other of a great many advertising agencies – all with their own ideas of how their products can be presented in the best light and the most persuasive terms on the television screen.

The advertisers and agencies subscribe to voluntary codes of practice designed to raise standards of advertising through self-discipline in all media. It is recognized, however, that the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. Hence the Authority's special statutory powers and also, on the other hand, the willingness of the advertising industry to co-operate fully in the cultivation of high standards of broadcast advertising.

The Authority fulfils its obligations at two levels. First, it is concerned with the general principles and draws up and publishes a code to govern standards and practice in advertising. This it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Minister of Posts and Telecommunications. Secondly, in co-operation with the programme companies, the Authority's Advertising Control staff examines the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under the Television and Sound Broadcasting Acts 1964 and 1972, the Authority is required to appoint 'a committee so constituted as to be representative of both –

(**i**) organizations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and

(**ii**) the public as consumers,

to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .'

The Acts require that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the Authority in the drawing up of the Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable. It is also consulted on major matters of principle that may arise from time to time and its members may initiate discussions of such matters.

The members of the Advertising Advisory Committee serve under an independent Chairman. The three women members are broadly representative of the public as consumers. Three members are concerned in particular with the principles of medical advertising – from the Department of Health and Social Security, the British Medical Association, and the Pharmaceutical Society. Finally there are four members from organized advertising bodies that are concerned with standards of conduct in advertising of goods and services – the Advertising Association, the Institute of Practitioners in Advertising, the

Incorporated Society of British Advertisers, and a committee of press, periodical and advertising interests that is concerned with voluntary control of medical advertising in all media. The members are appointed as individuals and not as representatives of the bodies who may have nominated them. A list of the members is given on page 219.

The Medical Advisory Panel

The Television and Sound Broadcasting Acts 1964 and 1972 require that the Authority 'shall, after consultation with such professional organizations as the Minister of Posts and Telecommunications may require and such other bodies or persons as the Authority think fit, appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to –

a advertisements for medicines and medical and surgical treatments and appliances;

b advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;

c advertisements for medicines and medical and surgical treatments for veterinary purposes, and such other advertisements as the Authority may think fit to refer to the panel.'

After consultations with the twelve professional organizations of medicine listed by the Minister of Posts and Telecommunications, the Authority appointed a Medical Advisory Panel of seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry, and veterinary science. It also appointed four 'second opinion' consultants in paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat, whose opinion can be sought by the general medical advisers should the occasion arise. A list of the members is given on page 219.

The Authority ensures that the opinion and advice of the appropriate member or members of the Medical Advisory Panel are sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting. Since 1964, this statutory Panel, in effect, has been 'licensing' the purposes for which acceptable medicines could be offered with reasonable safety in television advertisements in the light of its members' expert knowledge and experience of the formulae involved and of general medical opinion about their use. In this respect the provisions of the Television Act 1964 were in advance of important provisions in the Medicines Act 1968, under which a product licence is required before a medicine may be marketed, taking into account the efficacy and quality of the medicine, and the purposes for which a medicine may be advertised in all media are limited to those specified in the licence under which it may be sold.

The IBA Code of Advertising Standards and Practice

The Television and Sound Broadcasting Acts 1964 and 1972 make it the duty of the Authority –

a to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances; and

b to secure that the provisions of the Code are complied with . . .

This Code is drawn up by the Authority in consultation with the Advertising Advisory Committee, the Medical Advisory Panel and the Minister of Posts and Telecommunications.

It is to be noted that the Television and Sound Broadcasting Acts 1964 and 1972 empower the Authority, in the discharge of its general responsibility for advertisements and methods of advertising, to impose requirements which go beyond those of the Code.

The Application of the Code of Standards and Practice

The Authority's Code of Advertising Standards and Practice, with which all of the advertisements must conform, is free of charge for wide circulation in the advertising industry, so that all who plan to use television or radio may be aware of the standards that apply. It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming – an advisable course, in view of the expense in time and money that could be involved in the production of an unacceptable film. Naturally, it is the finished advertisement on which the final judgement is made.

Because of their extreme simplicity, local television advertisements can safely be cleared for acceptance locally by the specialist staff of the programme companies concerned, in consultation with the Authority where necessary, either locally or centrally.

It is arranged, however, that any local advertisements that go beyond the simplest of terms or include any claim that should be substantiated, or come within the medical or allied categories, are referred for clearance before acceptance to the central advertising control point. At this central point there are two separate bodies – the Authority's Advertising Control Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies work in close co-operation on the examination of some 6,000 new television advertisement scripts a year, including the few from small local advertisers which need special examination by reason of specific claims or other considerations. At this stage it is ensured that all medical, dental, veterinary, and allied advertisements are referred to the appropriate member or members of the Medical Advisory Panel. No advertisement, advertising claim, or method of presentation is accepted without the consultants' concurrence. This also applies to the acceptance of advertisements in certain technical fields. In the fields of finance or electrical engineering, for example, there may be advertising claims which the layman would find it difficult to appraise. For the provision of independent advice in such cases, the programme companies have voluntarily retained the services of appropriate professional specialists and, of course, that advice is available to the Authority where necessary.

Careful appraisal of the scripts in relation to the Code, with the help of independent consultants in special fields, and discussions of any seemingly doubtful points between the ITCA and the advertising agencies, ensures that the television advertisements in their final form are likely to comply with the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script, and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject.

So some 650 scripts and finished films go through this careful process of examination and consultation on average each month. More than half the cases require some degree of special investigation, which is done by the ITCA mainly on its own initiative, but if necessary at the request of the Authority. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far-reaching provisions of the Code of Advertising Standards and Practice. More than ten per cent of the cases involve consultation with members of the Medical Advisory Panel. At the end of these discussions and investigations, nine out of ten advertisement scripts are found to meet the requirements of the Code as originally submitted. The other ten per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. About two per cent of the finished films are seen to need minor revision before final acceptance.

The day-to-day discussions on individual advertisements, where necessary, between Authority and programme company specialists are supported by the more formal link of a Joint Advertisement Control Committee composed of IBA and programme company staff under the Chairmanship of the Authority's Head of Advertising Control. This committee meets regularly to resolve any general problems arising out of the day-to-day work and to clear up any doubts that may arise as to the interpretation of the Code in relation to particular classes of advertising and advertising methods.

RULES AS TO ADVERTISEMENTS

The Television and Sound Broadcasting Acts 1964 and 1972

1 – (1) The advertisements must be clearly distinguishable as such and recognizably separate from the rest of the programme.

(2) Successive advertisements must be recognizably separate.

(3) Advertisements must not be arranged or presented in such a way that any separate advertisement appears to be part of a continuous feature.

(4) Audible matter in advertisements must not be excessively noisy or strident.

2 The standards and practice to be observed in carrying out the requirements of the preceding paragraph shall be such as the Authority may determine either generally or in particular cases.

3 The amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment.

4 Advertisements shall not be inserted otherwise than at the beginning or the end of the programme or in natural breaks therein.

5 – (1) Rules (to be agreed upon from time to time between the Authority and the Minister of Posts and Telecommunications, or settled by the Minister of Posts and Telecommunications in default of such agreement) shall be observed as to the classes of broadcasts (which shall in particular include the broadcast of any religious service) in which advertisements may not be inserted, and the interval which must elapse between any such broadcast and any previous or subsequent period given over to advertisements.

(2) The Minister of Posts and Telecommunications may, after consultation with the Authority, impose rules as to the minimum interval which must elapse between any two periods given over to advertisements, and the rules may make different provision for different circumstances.

6 In the acceptance of advertisements there must be no unreasonable discrimination either against or in favour of any particular advertiser.

7 – (1) The charges made by any programme contractor for advertisements shall be in accordance with tariffs fixed by him from time to time, being tariffs drawn up in such detail and published in such form and manner as the Authority may determine.

(2) Any such tariffs may make provision for different circumstances and, in particular, may provide, in such detail as the Authority may determine, for the making, in special circumstances, of additional special charges.

8 No advertisement shall be permitted which is inserted by or on behalf of any body the objects whereof are wholly or mainly of a religious or political nature, and no advertisement shall be permitted which is directed towards any religious or political end or has any relation to any industrial dispute.

9 If, in the case of any of the broadcasting stations used by the Authority, there appears to the Authority to be a sufficient local demand to justify that course, provision shall be made for a reasonable allocation of time for local advertisements, of which a suitable proportion shall be short local advertisements.

Advertising Advisory Committee

Mr S Howard, CBE (*Chairman*); Mr H F Chilton; Mr S W Day; Mr M English; Miss Sylvia Gray, MBE; Mr D F Lewis; Mrs G L S Pike, CBE, JP; Mr S Rainer; Dr S Wand, DCL, MB, CHB, LLD; Mrs Alma Williams.

Medical Advisory Panel

Dr A H Douthwaite, MD, FRCP; Professor R D Emslie, MSC, BDS, FDS; Dr Philip Evans, MD, MSC, FRCP; Miss Dorothy Hollingsworth, OBE, BSC, FRIC, FIFST, FIB; Mr T L T Lewis, FRCS, FRCOG; Sir John Richardson, BT, MVO, MA, MD, FRCP; Mr Ian G Robin, MA, FRCS; Professor F Scowen, MD., FRCP, FRCS; Mr W B Singleton, MRCVS; Dr Peter Smith, BSC, MB, MRCP; Dr K A Williams, BSC, PHD, MINSTPET, AINSTP, FRIC.

The IBA Code of Advertising Standards and Practice October 1972

Foreword

The Television and Sound Broadcasting Acts 1964 and 1972 make it the statutory duty of the Independent Broadcasting Authority:

a to exclude from broadcasting any advertisement which would be likely to mislead;

b to draw up, and from time to time review, a Code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited or prohibited in particular circumstances; and

c to secure compliance with the Code.

It follows from these statutory provisions that the Authority, a public board, is one of the country's official instruments of consumer protection. The controls involve the examination of all television and local sound broadcasting advertisements, including the bases of claims and demonstrations, before they are accepted for broadcasting.

The rules about advertising contained in this Code govern all advertising on Independent Television and Independent Local Radio until further notice. In drawing up this Code the Authority has consulted the Advertising Advisory Committee and the members of the Medical Advisory Panel appointed in accordance with the Television and Sound Broadcasting Acts 1964 and 1972. Under the Television and Sound Broadcasting Acts 1964 and 1972, the Authority must consult the Minister of Posts and Telecommunications about the classes and descriptions of advertisements which must not be broadcast and the methods of advertising which must not be employed, and carry out any directions he may give them in these respects. The Authority has consulted the Minister of Posts and Telecommunications on the rules here published.

It should be noted that the Television and Sound Broadcasting Acts 1964 and 1972 expressly reserve the right of the Authority to impose requirements as to advertisements and methods of advertising which go beyond the requirements imposed by this Code. The methods of control open to the Authority include powers to give directions as to the exclusion not only of classes and descriptions of advertisements but of individual advertisements – either in general or in particular circumstances.

The programme contractors, too, may in certain circumstances impose stricter standards than those here laid down – a right comparable to the recognized right of those responsible for other advertising media to reject any advertisements they wish.

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1 Preamble

The general principle which will govern all broadcast advertising is that it should be legal, decent, honest and truthful. It is recognized that this principle is not peculiar to broadcasting, but is one which applies to all reputable advertising in other media in this country. Nevertheless, broadcasting, and particularly television, because of its greater intimacy within the home, gives rise to problems which do not necessarily occur in other media and it is essential to maintain a consistently high quality of broadcast advertising.

2 Advertisements must comply in every respect with the law, common or statute.

3 The detailed rules set out below are intended to be applied in the spirit as well as the letter and should be taken as laying down the minimum standards to be observed.

4 The word 'advertisement' has the meaning implicit in the Television and Sound Broadcasting Acts 1964 and 1972, ie any item of publicity inserted in the programmes broadcast by the Authority in consideration of payment to a programme contractor or to the Authority.

5 Programme Independence

No advertisement may include anything that states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority has been supplied or suggested by any advertiser.

6 Identification of Advertisements

An advertisement must be clearly distinguishable as such and recognizably separate from the programmes.

In particular:

a Situations and performances reminiscent of programmes must not be used in such a way as to blur the distinction between programmes and advertisements. In marginal cases the acceptance of an advertisement having such themes may depend upon some positive introductory indication that this is an advertiser's announcement.

b The expression 'News Flash' must not be used as an introduction to an advertisement, even if preceded by an advertiser's name.

7 Rules 5 and 6 do not prohibit the inclusion of an advertisement by reason only of the fact that it is related in subject matter to an adjacent programme – eg advertisements for farm products and fertilizers in intervals around a farming programme. It is also acceptable for an advertisement to announce the direct and significant contribution of an advertiser's products to performances in events that have been broadcast – eg motor races or rallies. Normally, however, no references to a programme is acceptable in an advertisement.

8 'Subliminal' Advertising
No television advertisement may include any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing the minds of, members of an audience without their being aware, or fully aware, of what has been done.

9 Politics, Industrial and Public Controversy
No advertisement may be inserted by or on behalf of any body, the objects whereof are wholly or mainly of a political nature, and no advertisement may be directed towards any political end. No advertisement may have any relation to any industrial dispute.
No advertisement may show partiality as respects matters of political or industrial controversy or relating to current public policy.

10 Religion
No advertisement may be inserted by or on behalf of any body, the objects of which are wholly or mainly of a religious nature, and no advertisement may be directed towards any religious end.

11 Charities
No advertisement may give publicity to the needs or objects of any association or organization conducted for charitable or benevolent purposes. (This does not preclude the advertising of 'flag days', fêtes or other events organized by charitable organizations or the advertising of publications of general interest.)

12 Good Taste
No advertisement should offend against good taste or decency or be offensive to public feeling.

13 Gifts or Prizes
No advertisement may include an offer of any prize or gift of significant value, being a prize or gift which is available only to television viewers or radio listeners or in relation to which any advantage is given to viewers or listeners.

14 Stridency
Audible matter in advertisements must not be excessively noisy or strident.

15 Appeals to Fear
Advertisements must not without justifiable reason play on fear.

16 Superstition
No radio or television advertisement should exploit the superstitious.

17 Unacceptable Products or Services
Advertisements for products or services coming within the recognized character of, or specifically concerned with, the following are not acceptable:

a breath testing devices and products which purport to mask the effects of alcohol
b matrimonial agencies and correspondence clubs
c fortune-tellers and the like
d undertakers or others associated with death or burial
e unlicensed employment services, registers or bureaux
f organizations/companies/persons seeking to advertise for the purpose of giving betting tips
g betting (including pools)
h cigarettes and cigarette tobacco
i private investigation agencies.

NB. An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for purposes of publicising the brand name or other identification of an unacceptable product.

18 Trade Description and Claims
Advertisements must comply with the provisions of the Trade Descriptions Act, 1968. No advertisement may contain any descriptions, claims or illustrations which directly or by implication mislead about the product or service advertised or about its suitability for the purpose recommended. In particular:

a Special Claims – No advertisement shall contain any reference which is likely to lead the public to assume that the product advertised, or an ingredient, has some special property or quality which is incapable of being established.

b Scientific Terms and Statistics – Scientific terms, statistics, quotations from technical literature and the like must be used with a proper sense of responsibility to the ordinary viewer or listener. Irrelevant data and scientific jargon must not be used to make claims appear to have a scientific basis they do not possess. Statistics of limited validity should not be presented in such a way as to make it appear that they are universally true.
Advertisers and their agencies must be prepared to produce evidence to substantiate any descriptions, claims or illustrations.

19 Price Claims
Advertisements indicating price comparisons or reductions must comply with the Trade Descriptions Act, 1968. Visual and verbal presentations of actual and comparative prices and cost must be accurate and incapable of misleading by undue emphasis or distortion.

20 Comparative Advertising
Advertisements should not discredit or attack unfairly other products, services or advertisements. In featuring product benefits, any comparison (either stated or implied) with other products or services must be fair, capable of substantiation, and in no way misleading.

21 Reproduction Techniques
It is accepted that on television the technical limitations of photography can lead to difficulties in securing a faithful portrayal of a subject, and that the use of special techniques or substitute materials may be necessary to overcome these difficulties. These techniques must not be abused; no advertisement in which they have been used will be acceptable, unless the resultant picture presents a fair and reasonable impression of the product or its effects and is not such as to mislead. Unacceptable devices include, for example, the use of glass or plastic sheeting to simulate the effects of floor or furniture polishes.

22 Testimonials
Testimonials must be genuine and must not be used in a manner likely to mislead. Advertisers and their agencies must produce evidence in support of any testimonial and any claims therein.

23 Guarantees
No advertisement may contain the words 'guarantee' or 'guaranteed', 'warranty' or 'warranted', or words having the same meaning, unless the full terms of the guarantee are available for inspection by the Authority and are clearly set out in the advertisement or are made available to the purchaser in writing at the point of sale or with the goods. In all cases, the terms must include details of the remedial action open to the purchaser. No advertisement may contain a direct or implied reference to a guarantee which purports to take away or diminish the statutory or common law rights of a purchaser.

24 Inertia Selling
No advertisement will be accepted from advertisers who send the goods advertised, or additional goods, without authority from the recipient.

25 Imitation
Any imitation likely to mislead television viewers, even though it is not of such a kind as to give rise to a legal action for infringement of copyright or for 'passing off', must be avoided.

26 Use of the Word 'Free'
Advertisements must not describe goods or samples as 'free' unless the goods or samples are supplied at no cost or no extra cost (other than actual postage or carriage) to the recipient. A trial may be described as 'free' although the customer is expected to pay the cost of returning the goods, provided that the advertisement makes clear the customer's obligation to do so.

27 Competitions
Advertisements inviting the public to take part in competitions where allowable under the Television and Sound Broadcasting Acts 1964 and 1972 and the Betting, Gaming and Lotteries Act, 1963 (which requires the presence of an element of skill), should state clearly how prospective entrants may obtain the printed conditions including the arrangement for the announcement of results and for the distribution of prizes.

28 Homework Schemes
Fullest particulars of any schemes must be supplied; and where it is proposed to make a charge for the raw materials or components and where the advertiser offers to buy back the goods made by the home-worker, the advertisement is not acceptable.

29 Instructional Courses
Advertisements offering courses of instruction in trades or subjects leading up to professional or technical examinations must not imply the promise of employment or exaggerate the opportunity of employment or remuneration alleged to be open to those taking such courses; neither should they offer unrecognized 'degrees' or qualifications.

30 Mail Order Advertising
1 Advertisements for goods offered by Mail Order will not be accepted unless:

a the name of the advertiser is prominently displayed at the address given in the advertisement

b adequate arrangements exist at that address for enquiries to be handled by a responsible person available on the premises during normal business hours

c samples of the goods advertised are made available there for public inspection;

d an undertaking has been received from the advertiser that money will be refunded in full to buyers who can show justifiable cause for dissatisfaction with their purchases or with delay in delivery; and

e if required, arrangements are made for an approved independent organization to receive and hold moneys forwarded by television or radio respondents until it has been certified that the goods have been despatched.

2 Advertisers who offer goods by Mail Order must be prepared to meet any reasonable demand created by their advertising, and should be prepared to demonstrate, or where practicable to supply samples of the goods advertised to the Authority or to the Programme Companies to whom their advertisements are submitted.

31 Direct Sale Advertising
Direct sale advertising is that placed by the advertiser with the intention that the articles or services advertised, or some other articles or services, shall be sold or provided at the home of the person responding to the advertisement. Where it is the intention of the advertiser to send a representative to call on persons responding to the advertisement, such fact must be apparent from the advertisement or from the particulars subsequently supplied and the respondent must be given an adequate opportunity of refusing any call.

Direct sale advertisements are not acceptable without adequate assurances from the advertiser and his advertising agency (*a*) that the articles advertised will be supplied at the price stated in the advertisement within a reasonable time from stocks sufficient to meet potential demand and (*b*) that sales representatives when calling upon persons responding to the advertisement will demonstrate and make available for sale the articles advertised.
It will be taken as *prima facie* evidence of misleading and unacceptable 'bait' advertising for the purpose of 'switch selling' if an advertiser's salesmen seriously disparage or belittle the cheaper article advertised or report unreasonable delays in obtaining delivery or otherwise put difficulties in the way of its purchase.

32 Advertising and Children
Particular care should be taken over advertising that is likely to be seen or heard by large numbers of children and advertisements in which children are to be employed. More detailed guidance is given in Appendix 1.

33 Financial Advertising
Subject to the generality of the Code, financial advertising is governed by the rules set out in Appendix 2.

34 Advertising of Medicines and Treatments
Within the generality of the Code the advertising of medicines and treatments is subject to the detailed rules given in Appendix 3.

Appendix 1
Advertising and Children

1 The Child Audience

No product or service may be advertised and no method of advertising may be used in association with a programme intended for children, or which large numbers of children are likely to see or hear, which might result in harm to them physically, mentally or morally, and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children.

In particular:

a No advertisement which encourages children to enter strange places or to converse with strangers in an effort to collect coupons, wrappers, labels, etc., is allowed. The details of any collecting scheme must be submitted for investigation to ensure that the scheme contains no element of danger to children.

b No advertisement for a commercial product or service is allowed if it contains any appeal to children which suggests in any way that unless the children themselves buy or encourage other people to buy the product or service they will be failing in some duty or lacking in loyalty towards some person or organization whether that person or organization is the one making the appeal or not.

c No advertisement is allowed which leads children to believe that if they do not own the product advertised they will be inferior in some way to other children or that they are liable to be held in contempt or ridicule for not owning it.

d No advertisement dealing with the activities of a club is allowed without the submission of satisfactory evidence that the club is carefully supervised in the matter of the behaviour of the children and the company they keep and that there is no suggestion of the club being a secret society.

e While it is recognized that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interests of any particular product or service. In an advertisement offering a free gift, a premium or a competition for children, the main emphasis of the advertisement must be on the product with which the offer is associated.

f If there is to be a reference to a competition for children in an advertisement, the published rules must be submitted for approval before the advertisement can be accepted. The value of prizes and the chances of winning one must not be exaggerated.

g To help in the fair portrayal of free gifts for children, television advertisements should, where necessary, make it easy to see the true size of a gift by showing it in relation to some common object against which its scale can be judged.

2 The Child in Advertisements

The participation of children in advertisements is subject to the following conditions:

(*a*) *Employment*

It should be noted that the conditions under which children are employed in the making of advertisements are governed by certain provisions of the Children and Young Persons Act, 1933 (Scotland 1937) and the Act of 1963; the Education Acts, 1944 to 1948; the Children (Performances) Regulations, 1968; and the appropriate by-laws made by Local Authorities in pursuance of these Acts.

(*b*) *Contributions to Safety*

Any situations in which children are to be seen or heard in advertisements should be carefully considered from the point of view of safety.

In particular:

i children should not appear to be unattended in street scenes unless they are obviously old enough to be responsible for their own safety; should not be shown playing in the road, unless it is clearly shown to be a play-street or other safe area; should not be shown stepping carelessly off the pavement or crossing the road without due care; in busy street scenes should be seen to use zebra crossings in crossing the road; and should be otherwise seen in general, as pedestrians or cyclists, to behave in accordance with the Highway Code.

ii children should not be seen leaning dangerously out of windows or over bridges, or climbing dangerous cliffs.

iii small children should not be shown climbing up to high shelves or reaching up to take things from a table above their heads.

iv medicines, disinfectants, antiseptics and caustic substances must not be shown within reach of children without close parental supervision, nor should children be shown using these products in any way.

v children must not be shown using matches or any gas, paraffin, petrol, mechanical or mains-powered appliance which could lead to their suffering burns, electrical shock or other injury.

vi children must not be shown driving or riding on agricultural machines (including tractor-drawn carts or implements). Scenes of this kind could encourage contravention of the Agriculture (Safety, Health and Welfare Provisions) Act, 1956.

vii an open fire in a domestic scene in an advertisement must always have a fireguard clearly visible if a child is included in the scene.

(*c*) *Good Manners and Behaviour*

Children in advertisements should be reasonably well-mannered and well-behaved.

Appendix 2
Financial Advertising

Part A Facilities

1 Investment and Savings

The following investment and savings facilities may be advertised:

a investment in British Government stocks, Savings

Certificates and Premium Bonds, stocks of public boards and nationalized industries and Local Government stocks and deposit facilities in the United Kingdom, Isle of Man and the Channel Islands

b deposit or share accounts with building societies designated under Section 1 of the House Purchase and Housing Act, 1959

c Post Office Savings Bank and Giro, Trustee Savings Banks and, normally, banking and discount companies which are recognized as such for the purposes of Section 2(2) of the Protection of Depositors Act, 1963, as amended by Section 127 of the Companies Act, 1967

d Unit Trusts authorized as such by the Department of Trade and Industry

e the services of recognized stock exchanges.

2 Prospectuses

Advertisements announcing the publication in established pnational and provincial newspapers and journals of a company prospectus offering shares or debentures to the public may be accepted provided that these are strictly limited to giving the name of the company whose shares or debentures are being offered, the amount of the offer and the names and dates of publication of the newspapers and journals in which the prospectus may be found. No person may be shown on the screen during the course of a television advertisement.

3 Insurance

Life and endowment facilities, annuities, retirement and sickness insurance, etc., may normally be advertised only by members of the Life Offices' Association, the Industrial Life Offices' Association, the Associated Scottish Life Offices and by registered friendly societies which are members of the Association of Collecting Friendly Societies, National Conference of Friendly Societies, National Union of Holloway Societies or Association of Deposit Societies.

General insurance cover (eg for motor, household, fire, and personal injury) may normally be advertised only by members of the British Insurance Association and of Lloyd's underwriting syndicates.

Insurance brokerage services may normally be advertised only by members of the Lloyd's Insurance Brokers Association, the Corporation of Insurance Brokers or the Association of Insurance Brokers.

4 Lending and Credit

The advertising of mortgage, other lending facilities and credit services is acceptable from:

a Government and local government agencies

b banks and companies holding certificates under Section 123 of the Companies Act, 1967

c companies holding an order of exemption under Section 6(e) of the Moneylenders Act, 1900

d building societies

e insurance companies

f registered Friendly Societies

g credit card organizations

h companies offering goods and services on hire purchase or credit terms.

5 Financial Information

Advertisements for publications on investment and other financial matters, including periodicals, books and subscription services, must be in general terms and make no reference to any specific investment offer. Advertisements in general terms, designed specifically to enhance the financial reputation of companies in the minds of investors, are not acceptable – eg the presentation of abbreviated annual reports or statements by company chairmen.

6 Commodity Investment

The advertising of commodity investment is not acceptable.

Part B Advertising Content

Within the generality of the Independent Broadcasting Code of Advertising Standards and Practice, the following rules set out the minimum requirements to be observed in all advertisements offering services and facilities of a financial nature:

1 Advertisements must comply with all relevant legal requirements (see Appendix 4(b) for a list of relevant statutes affecting financial advertisements).

2 No advertisement is acceptable which directly or indirectly invites the remittance of money direct to the advertiser or any other person without further formality.

3 Advertisements must present the financial offer or service in terms which do not mislead, whether by exaggeration, omission, or in any other way. In particular:

a *Tax Benefits*. References to income tax and other tax benefits must be properly qualified to show what they mean in practice and to make it clear, where appropriate, that the full advantage may only be received by those paying income tax at the full standard rate.

b *Interest on Savings and Investment*. References to interest payable on savings and investment must be stated clearly and be factually correct at the time of the transmission of the advertisement. Calculations of interest must not be based on unstated factors (eg minimum sum deposited, minimum deposit period, or minimum period of notice for withdrawal) which might affect the sum received by individuals or be capable of misunderstanding in any other way. It should be clear whether the interest is gross or net of tax. Interest rates related to variables (eg Bank of England rate) must be so described.

c *Interest on Loans or Mortgages*. There may be no reference to specific rates or sums charged against borrowers unless the quoted rate or sum is fixed and applies universally to all borrowers; or is accompanied by a clear statement of the factors which might affect the position of individual borrowers; or is the highest currently charged; or is clearly and justifiably presented as an example only.

d *Rates of Growth or Return on Unit Trusts*. No advertisement referring directly or indirectly to benefits to be derived from a purchase of units may state or imply that they are other than a medium to long-term investment. There may be no projection of specific rates of growth or returns and no implication that past performance will inevitably be repeated. All references to past achievements or future possibilities must be qualified by a clear and unambiguous reference to the fact that the price of units and the income from them may go down as well as up.

Note: Written confirmation will be required that the material text of any proposed advertisement for a Unit Trust has the approval of the Trustee.

e *Insurance Premiums and Cover.* References to rates and conditions in connection with insurance must not be inaccurate or misleading, and in specifying rates of premium or cover there must be no misleading omission of conditions.

In life insurance advertising, references to specific sums assured or guaranteed bonuses must be accompanied by all relevant qualifying conditions – eg age and sex of the assured at the outset of the policy, period of policy and amount and number of premiums payable. In references to 'with profit' policies and bonuses there must be no implication that past performance will inevitably be repeated. In advertisements for life assurance linked with unit trust investment, any reference to a specific maturity value, unless guaranteed, must be qualified by reference to the variables which might affect the quoted figure.

4 Actors may not purport to be chairmen, directors, officers or other employees of an advertiser. No one may appear to give independent professional advice on any investment offer. Celebrated entertainers, writers or sportsmen may not present, endorse or recommend any investment offer.

NB Full and detailed information will be required in connection with any financial offer or service to be advertised on television.

Appendix 3
The Advertising of Medicines and Treatments

A Introductory

1 The harm to the individual that may result from exaggerated, misleading or unwarranted claims justifies the adoption of a very high standard and the inclusion of considerable detail in a Code designed to guide those who are concerned with this form of advertising.

The rules contained in this Appendix have been adopted by the Independent Broadcasting Authority after due consultation under the terms of the Television and Sound Broadcasting Acts 1964 and 1972, with the Advertising Advisory Committee and the Medical Advisory Panel and with the Minister of Posts and Telecommunications in so far as he is concerned with the classes and descriptions of advertisements which must not be broadcast and the methods of advertising which must not be employed.

2 The British Code of Advertising Practice

Within the generality of the Independent Broadcasting Code of Advertising Standards and Practice and subject to the additional rules below, the Authority's basic requirements in regard to the advertising of medicines and treatments are those laid down in Part B of the British Code of Advertising Practice which is reproduced as part B of this Appendix.

3 Unacceptable Products or Services

Advertisements for products or services coming within the recognized character of, or specifically concerned with, the following are not acceptable:

a contraceptives*
b smoking cures
c products for the treatment of alcoholism
d contact or corneal lenses
e clinics for the treatment of hair and scalp
f products for the treatment of haemorrhoids
g slimming clinics
h pregnancy testing services.

NB An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for the purpose of publicising the brand name or other identification of an unacceptable product.

* *This rule does not preclude advertising of official or officially sponsored Family Planning Services.*

4 Avoidance of Impression of Professional Advice

In advertisements for medicines, treatments and products which are claimed to promote health or be beneficial in illness, the following are not allowable:

a presentations of doctors, dentists, pharmaceutical chemists, nurses, midwives, etc., which give the impression of professional advice or recommendation, and

b statements giving the impression of professional advice or recommendation made by persons who appear in the advertisements and who are presented, either directly or by implication, as being qualified to give such advice or recommendation.

To avoid misunderstanding about the status of the presenter of a medicine or treatment, it may be necessary to establish positively in the course of an advertisement that the presenter is not a professionally qualified adviser.

5 Hospital Tests

No reference may be made to a hospital test unless the Medical Committee of the hospital concerned is prepared to vouch for its validity.

6 Celebrities

No advertisement for a medicine or treatment may include a testimonial or be presented by a person well known in public life, sport, entertainment, etc.

7 Tonic

The use of this expression is not acceptable in advertisements for medicines or treatments or products for which medical or health claims are made.

8 Vitamins

No advertisement should state or imply that good health is likely to be endangered solely because people do not supplement their diets with vitamins.

9 Analgesics

It is accepted that the relief of pain, such as a headache, may consequently ease tension or tiredness. But no simple or compound analgesic may be advertised for the direct relief of tension or tiredness.

B The British Code of Advertising Practice Part B

This part of the Code applies to the advertising to the public

of medicines, treatments and appliances for the prevention or alleviation of any ailment, illness or disease. It does not apply to advertisements published by or under the authority of a Government Ministry or Department, nor to advertisements for medicines, treatments and appliances addressed directly to registered medical or dental practitioners, pharmacists, registered medical auxiliaries or nurses, sent direct or published in their respective professional or technical journals.

1 Illnesses Requiring Medical Attention
Advertisements should not offer any medicine or treament for serious diseases, conditions or complaints which need the attention of a registered medical practitioner.

2 Diagnosis or Treatment by Correspondence
Advertisements should not contain any offer to diagnose or to treat any ailment, illness or disease, or symptoms of ill-health by correspondence; nor invite information in order to advise on or prescribe treatment by correspondence.

3 College, Hospital, Clinic, Institute, Laboratory
Advertisements should not contain any reference to a 'College', 'Hospital', 'Clinic', 'Institute', 'Laboratory' or similar establishment unless there exists a bona fide establishment corresponding to the description used.

4 Medical Statements, Trials and Tests
Advertisements should not contain any medical statement or reference to clinical or other trials or tests which cannot be substantiated by authoritative evidence.

5 No product with a name containing the term 'Doctor' or 'Dr' is acceptable unless the product was marketed under that name prior to 1st January 1944.

6 Cure
Advertisements should not contain any claim (directly or by implication) to extirpate any ailment, illness, disease or symptom of ill-health.

7 Appeals to Fear
Advertisements should not contain any statement or illustration likely to induce fear on the part of the reader or viewer that he is suffering, or may without treatment suffer, or suffer more severely, from an ailment, illness or disease.

8 Money-back Offers
Advertisements should not contain any offer to refund money to dissatisfied users.
This paragraph does not apply to mail order advertising of medical appliances or therapeutic wearing apparel.

9 Testimonials
Advertisements should not contain any testimonial given by a doctor who is not a registered British medical practitioner unless the advertisement makes it clear that the writer is not so registered.

10 Exaggerated Copy
Advertisements should not contain copy which is exaggerated by reason of the use of words, phrases or methods of presentation such as the use of the words 'magic', 'magical', 'miracle', 'miraculous'.

11 'Natural' Remedies
Advertisements should not contain any false claim, direct or indirect, that a product is 'natural', 'nature's remedy', or the like.

12 Competitions
Advertisements for medicines, treatments and appliances should not contain any reference to a prize competition or similar scheme.

13 Slimming, Weight Reduction, Limitation or Control
Advertisements should not contain any offer of any product or treatment for slimming (ie weight reduction, limitation or control) which:
a is in itself likely to lead to harmful effects;
b is not directly associated with the following of a properly designed diet.

14 Bust Developers
Advertisements for preparations and devices purporting to promote enlargement of the bust are not permissible.

15 Products Offered Particularly to Women
Advertisements should not suggest or imply that any products, medicines or treatments offered therein will induce miscarriage.

16 Sexual Weakness, Premature Ageing, Loss of Virility
Advertisements should not suggest or imply that any product, medicine or treatment offered therein will promote sexual virility or be effective in treating sexual weakness, or habits associated with sexual excess or indulgence, or any ailment, illness or disease associated with such habits.

17 Hypnosis and Hypno-therapy
Advertisements should not contain any offer to diagnose or treat any defect disability or condition of physical or mental ill-health by hypnosis or hypno-therapy.

18 Hair and Scalp
Advertisements for hair and scalp products should not contain any offer of diagnosis or any claim direct or indirect, that the product will do more than arrest loss of hair.

19 Advertisements for establishments providing treatment for the hair and scalp should, apart form any illustration, be restricted to the name, address and telephone number and should not refer directly or indirectly to any specific condition for which treatment is provided, although reference may be made to the type of treatment available, eg ultra-violet ray massage.

20 Advertisements for products or establishments should not contain any illustration which is misleading or which purports to show or may be taken as showing the result of the efficacy of the product or treatment.

21 Haemorrhoids
Advertisements should not contain any offer of products for the treatment of haemorrhoids unless the directions for use on the container itself or its labels include advice to the effect that persons who suffer from haemorrhoids are advised to consult a doctor.

22 Backache and Rheumatic Pains
Advertisements should not contain any claims for the relief of backache and rheumatic pains based upon the urinary antiseptic properties of the products advertised.

23 Vitamin Products
Advertisements should not contain any unqualified claims

that vitamins will give adequate protection against or treatment for virus infections, or unqualified statements that the medical profession supports such claims.

Appendix to The British Code of Advertising Practice

Advertisements should not refer to any medicine, product, appliance or advice in terms likely to lead to its use for the treatment of any of the following illnesses or conditions:

Amenorrhoae; Anaemia (pernicious); Ankles, diseased; Arterio-sclerosis; Artery troubles; Arthritis; Asthma (a); Barber's rash; Bleeding disease; Blood pressure; Breasts, diseases of the; Bright's Disease (b); Cancer (c); Carbuncles; Cardiac symptoms, heart troubles; Cataract (b); Convulsions; Dermatitis; Diabetes (b); Diseased ankles; Disseminated sclerosis; Ears (any structural or organic defect of the auditory system); Enlarged glands; Epilepsy (b); Erysipelas; Eyes (any structural or organic defect of the optical system); Fits (b); Fungus infections (d); Gallstones; Glands, enlarged; Glaucoma (b); Goitre; Heart troubles, cardiac symptoms; Impetigo; Indigestion, where the reference is to chronic or persistent; Insomnia, where the reference is to chronic or persistent; Itch; Kidneys, disorders or diseases of the; Lazy eye; Leg troubles; Locomotor ataxia (b); Lupus; Menopausal ailments; Obesity; Osteoarthritis; Paralysis (b); Pernicious anaemia; Phlebitis; Prolapse; Psoriasis—except where the reference is confined to relief from the effects of the complaint; Purpura; Pyorrhoea; Rheumatism, where the reference is to chronic or persistent; Rheumatoid arthritis; Ringworm; Scabies; Skin diseases, where the reference is to 'all or most' skin diseases, or skin ailments in general; Sleeplessness, where the reference is to chronic or persistent; Squint; Sycosis; Thrombosis; Tuberculosis (b); Ulcers: Duodenal, Gastric, Pyloric, Stomach; Urinary infections; Varicose veins (e); Whooping cough (f).

NB

(a) This prohibition does not apply provided that:

(i) it is made clear in the advertisement that the medicine, treatment, product or appliance advertised is only for the alleviation of an attack of asthma.

(ii) the advertisement contains a recommendation that sufferers should seek medical advice.

(b) The Pharmacy and Medicines Act 1941 forbids the advertising of treatments for these illnesses or conditions.

(c) The Cancer Act 1939 forbids the advertising of any offer to treat, prescribe for or advise on cancer.

(d) This prohibition does not apply to the advertisements of products for the treatment of athlete's foot.

(e) Advertisements for elastic hosiery are permissible provided that no claim is made that the product has any beneficial effect on the condition.

(f) This prohibition does not apply where the reference to whooping cough appears only on labels or in literature issued with the product and is limited to offering the product for alleviating the symptoms of whooping cough.

Appendix 4
Statutes Affecting Broadcast Advertising

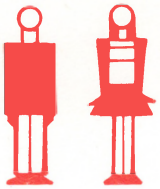
The following statutes may restrict, control or otherwise affect television advertising and should be noted:

a General

Accommodation Agencies Act, 1953
Adoption Act, 1958 (Section 51)
Betting, Gaming and Lotteries Act, 1963
Cancer Act, 1939 (Section 4)
Children and Young Persons (Harmful Publications) Act, 1955
Children and Young Persons Act, 1933 (Scotland, 1937)
Children and Young Persons Act, 1963 (Including the Children (Performances) Regulations, 1968)
Children's Act, 1958 (Section 37)
Consumer Protection Act, 1961 and 1971
Copyright Act, 1956
Defamation Act, 1952
Education Acts, 1944–1948
Food and Drugs Act, 1955
Geneva Convention Act, 1957 (Section 6)
Larceny Act, 1861 Section 102
Labelling of Food Regulations, 1970
Medicines Act, 1968
Opticians Act, 1958
Pharmacy and Medicines Act, 1941 (Sections 8–13; 15–17)
Race Relations Act, 1968
Registered Designs Act, 1949
Sale of Goods Act, 1893
Television and Sound Broadcasting Acts, 1964 and 1972
Trade Descriptions Act, 1965
Trade Marks Act, 1938
Trading Stamps Act, 1964
Unsolicited Goods and Savings Act, 1971
Venereal Diseases Act, 1917
Weights and Measures Act, 1963

b Financial

Advertisements (Hire Purchase) Act, 1967
Advertisements (Hire Purchase) (Isle of Man) Act, 1966
Building Societies Act, 1962 (Sections 14, 48 and 51, and Schedule 2)
Building Societies Act, (N.I.) 1964 (Sections 7, 8, and 11)
Channel Islands Act, 1967
Companies Act, 1948
Companies Act (N.I.), 1960
Companies Act, 1967
Depositors and Investors (Prevention of Fraud) (Jersey) Law, 1967, and the Depositors and Investors (Prevention of Fraud) (General Provisions) (Jersey) Order, 1968
Hire Purchase Act, 1964
Hire Purchase Act (Northern Ireland), 1966
House Purchase and Housing Act, 1959 (Section I)
Insurance Companies Act, 1958
Insurance Companies Act (N.I.), 1968
Industrial and Provident Societies Act, 1965
Moneylenders Acts, 1900 and 1927
Prevention of Fraud (Investments) Act, 1958
Prevention of Fraud (Investments) Act (Northern Ireland), 1940
Protection of Depositors Act, 1963 (including the Protection of Depositors (Contents of Advertisements) Regulations, 1963)
Protection of Depositors Act (N.I.), 1964
Protection of Depositors and Prevention of Fraud (Amendment) (Bailiwick of Guernsey) Law, 1970
Trustee Savings Banks Act, 1954



IBA Staff

The staff of Independent Television as a whole amounts to some 10,000 people. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies, and also excludes the considerable numbers employed in ancillary industries serving Independent Television.

IBA Organization
The Authority's establishment totals 1,156, made up as follows: Headquarters 666; Regional Staff 73; Transmitting Stations 417.

Under the Director General, the Headquarters staff is divided into seven main divisions: Programme Services; Administrative Services; Finance; Engineering; Radio; Advertising Control; and Information.

Programme Services
This division, under the Deputy Director General (Programme Services), is responsible for the whole range of the output of Independent Television in the programme field, its control and supervision.

Administrative Services
This division, under the Deputy Director General (Administrative Services) consists of two departments:
The Secretariat, under the Secretary to the Authority, is responsible for the conduct of the business of the Authority and for the contractual relations with the programme companies.
The Establishments Department is responsible for all personnel and establishment matters. It is also responsible for trade union liaison and negotiation.

Finance
This division, under the Director of Finance, is responsible for the Authority's internal financial controls and procedures, e.g. budgetary control, preparation of forward estimates of income and expenditure, and submission of regular financial returns to the Authority.

Engineering
This division, under the Director of Engineering, is responsible for the development and maintenance of the Authority's transmitting system. The division is organized into six departments:
Planning and Propagation; Station Design and Construction; Station Operations and Maintenance; Network Operations and Maintenance; Experimental and Development; and the Engineering Information Service.

Radio
This division, under the Head of Radio, is responsible for all matters which relate to the development of Independent Local Radio, in particular its programme content.

Advertising Control
This division, under the Head of Advertising Control, is responsible for exercising positive control over the amount, distribution and content of advertising on television and radio in accordance with the Television and Broadcasting Acts 1964 and 1972, the Authority's rules, and the IBA Code of Advertising Standards and Practice.

Information
This division, under the Head of Information, is responsible for the provision of information to the public about the Authority's activities. Specialist departments deal with publications, press relations and exhibitions.

Decentralization
In the autumn of 1973 the Authority will be decentralizing the Engineering and Finance Divisions, and the Establishments Department of the Administrative Services Division to its new offices at Crawley, near Winchester in Hampshire. The Programme Services, Radio, Advertising Control and Information Divisions and the Secretariat will remain at the Knightsbridge offices.

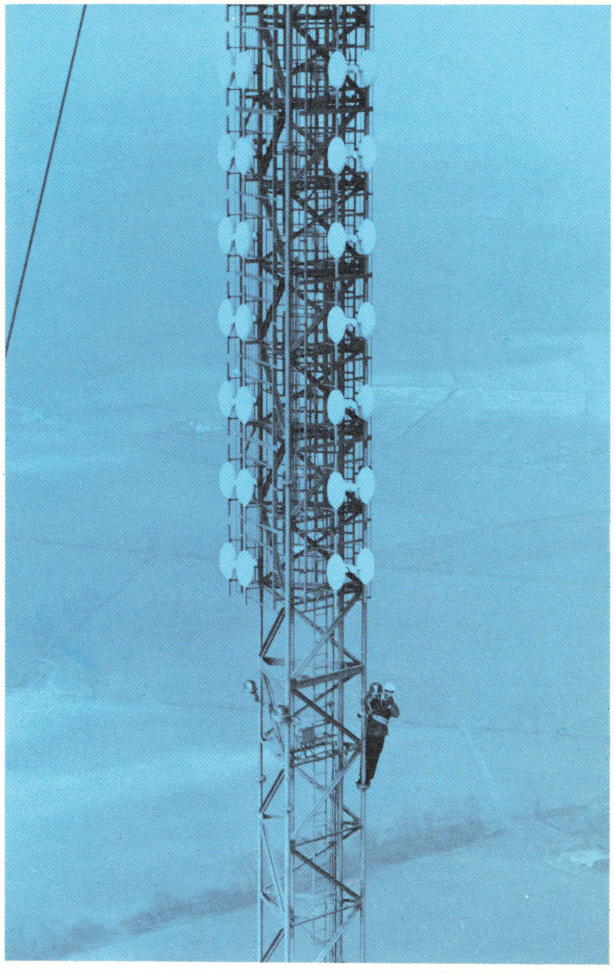
Staff at Transmitters

One of the most vital engineering activities of the IBA, involving over 300 skilled engineers, is the operation and maintenance of the transmitting stations.

At the colour control centres careful checks are carried out continuously on the technical quality of the programmes being radiated from the unattended transmitters in the region. Each programme is assessed and logged. The engineers use complex telemetry systems to check stations many miles away.

But sometimes faults occur or equipment needs on-site testing; this is dealt with by the mobile maintenance teams. Or the high aerials need inspection, a job for an aerial rigger with a head for heights.

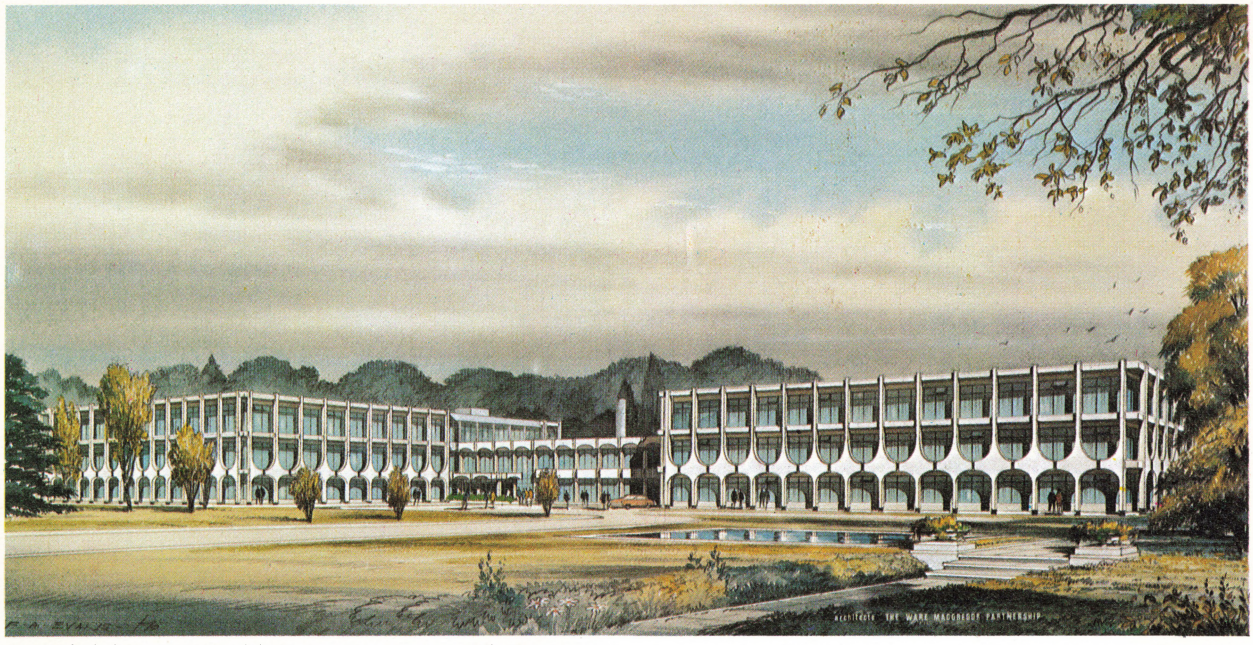
As the equipment changes with advancing technology, so the engineers need to keep their knowledge of electronics up-to-date by means of training courses.



A rigger changes the aircraft warning lamps on an IBA mast.

The station building and mast at Dover.

The technical quality of transmissions being monitored at an IBA colour control centre.



An artist's impression of Crawley Court, near Winchester in Hampshire. The building will house the IBA's Engineering and Finance Divisions and the Establishments Department when decentralization takes place in the autumn of 1973.

The Conference Hall at the IBA's headquarters in London. Seating is for up to 200 and the hall is available for hire when not in use by the Authority's staff. Technical facilities also for hire include a colour viewing room, telecine, slide scanner, caption camera, a mobile colour videotape recorder, and sound and vision mixing.

Part of the IBA's London headquarters in Knightsbridge.

Careers

Production/Studio Staff
The IBA does not itself produce programmes. Each of the Independent Television programme companies is responsible for the recruitment of all its own staff. People interested in working in any field on the production side of television should, therefore, approach the programme companies direct.

Engineers-Transmitting Stations
The IBA can offer a progressive career to young men in their early twenties who will be trained to man transmitting stations throughout the United Kingdom. Joining the IBA with a minimum of HNC (or equivalent) in electrical engineering or electronics, and possibly one or two years in industry, the Junior Engineers-in-Training are initially based at one of the Authority's transmitting stations, and receive formal instruction in advanced television engineering at the Plymouth Polytechnic. Practical on-station training is also given during the probationary period. Once training has been successfully completed, a permanent appointment of Shift Engineer is made at a salary around £2,100 per annum to start, on an incremental scale which rises to about £2,750 per annum. It is possible for Shift Engineers who gain additional qualifications to move to a higher salary range after several years' service. Further promotion to the grade of Senior Shift Engineer is by means of proven ability and internal competition.

Engineers – Headquarters
Opportunities arise from time to time for young engineers to enter the Engineering Division at the Authority's headquarters. The Division is geared to the needs of the fast-growing IBA network which is working constantly towards even better standards of broadcasting. Qualified to HNC or preferably degree level, young men in their early/middle twenties can join as junior engineers at salaries of up to £2,400 per annum in London. Promotion is by internal competition and all staff are encouraged to apply for higher-graded posts if they feel qualified to do so.

Secretaries
The IBA can offer a progressive career to secretarial college leavers – a number of girls are taken on each summer to work in a variety of departments before settling into permanent secretarial positions. Shorthand and typing speeds of 100/50 w.p.m. are usually expected, together with a minimum of several GCE 'O' level certificates, including English Language. Once in permanent positions, secretaries earn a minimum of around £1,300 per annum in London on a progressive scale. On occasions senior secretarial posts become vacant, carrying salaries of up to £1,900 per annum in London. The majority of opportunities for experienced secretaries occur in the engineering departments of the IBA.

Clerical Posts
There are a number of interesting clerical posts, mainly within the engineering departments. Usually two or three years' previous experience is required, but school-leavers are considered for some of the more junior positions where training can be given.

Decentralization
Appointments within the Engineering and Finance Divisions and the Establishments Department will be made to the Authority's offices in Crawley, near Winchester in Hampshire, although staff will be based at the Knightsbridge offices until the move to Crawley takes place. This transfer is expected to take place in the autumn of 1973.

Any enquiries regarding employment with the IBA should be addressed to:
The Personnel Officer,
Independent Broadcasting Authority,
70 Brompton Road,
London SW3 1EY

Staff working in the computer room at the IBA's headquarters

Training

The Independent Broadcasting Authority is concerned to ensure that its staff are properly trained to carry out their duties, and they are also encouraged to keep up to date with developments which are likely to be of value to them in their careers.

Young engineers who are qualified to Higher National Certificate level are recruited to train as shift engineers. A specialized course has been developed in conjunction with Plymouth Polytechnic and this is combined on a sandwich basis with practical training which is given at the transmitting stations. The whole carefully planned and supervised programme takes approximately eighteen months to complete.

For existing station staff a number of training courses are available to bring engineers up to date with modern transmitting station practice and to familiarize them with the latest equipment being introduced to the transmitting stations. These courses are mounted by the Authority's own staff, by Plymouth Polytechnic, and in some cases by the manufacturers of the actual equipment.

Staff in all departments are encouraged and assisted to keep up to date in their particular field by attending evening courses, seminars, short courses, and in some cases through correspondence courses. Junior employees are also given part-time day release to continue their further education and to develop their vocational skills and knowledge.

Increasing attention is also being given to the use of carefully selected management training courses and the Authority is devising in conjunction with the National Computing Centre and Polytechnics such courses to meet the specific needs of the staff in management and other topics.

The IBA's engineering departments cover every aspect of modern broadcasting.

The Staff of the Authority

Director General	Brian Young
Deputy Director General (Programme Services)	B C Sendall, CBE
Head of Programme Services	J Weltman, OBE
Deputy Head of Programme Services	P Jones
Senior Programme Officer	D Glencross
Programme Administrative Officer	N Clarke
Religious Programmes Officer	C J N Martin
Head of Educational Programme Services	B Groombridge
Programme Officers	D P O'Hagan, M Gillies
Head of Research	Dr I R Haldane
Deputy Director General (Administrative Services)	A W Pragnell, OBE., DFC
Senior Administrative Officer	K Blyth
Secretary to the Authority	B Rook
Head of Establishments	R L Fox, OBE
Deputy Head of Establishments	R H R Walsh
Personnel Officer	F B Symons
Training Officer	J A Fredericks
Director of Finance	A S Curbishley, OBE
Chief Accountant	R D Downham
Deputy Chief Accountant	R Bowes
Senior Accountant	R N Rainbird
Data Processing Manager	C F Tucker
Director of Engineering	F H Steele
Deputy Director of Engineering	A M Beresford-Cooke, OBE
Assistant Director of Engineering	T S Robson, OBE
Head of Engineering Information Service	A James, MBE
Deputy Head of Engineering Information Service	Dr G B Townsend
Head of Planning and Propagation Department	A L Witham
Head of Site Selection Section	Col. L J D Read, MBE
Head of Service Area Planning Section	R J Byrne
Head of Network Planning Section	C Tonge
Head of Station Design and Construction Department	R C Hills
Head of Transmission Group	S G Bevan
Head of Masts and Aerials Section	J A Thomas
Head of Power Section	J Belcher
Head of Transmitter Section	R Wellbeloved
Head of Building Section	P J T Haines
Head of Progress and Contracts Section	B T Rhodes
Head of Telemetry and Automation Section	P A Crozier-Cole
Head of Station Operations and Maintenance Department	H W Boutall, MBE
Head of Operations Section	P S Stanley
Head of Maintenance Section	J D V Lavers, MBE
Head of Methods and Operations Unit	R P Massingham
Head of Network Operations and Maintenance Department	J B Sewter
Head of Technical Quality Control Section	P J Darby
Head of Lines Section	B R Waddington
Head of Experimental and Development Department	W N Anderson, OBE
Head of Automation and Control Section	G A McKenzie
Head of Video Section	J L E Baldwin
Head of Radio Frequency Section	F H Wise
Head of Engineering Services Section	G Twigg
Regional Engineers	
Scotland and Northern Ireland	L Evans
North	H Salisbury
Midlands and Wales	G W Stephenson
South	H French
Engineers-in-Charge	
Black Hill	P T Firth
Black Mountain	R Cameron
Burnhope	A D B Martin
Caldbeck	A V Sucksmith
Caradon Hill	K Archer
Chillerton Down	E A Harman
Croydon	G E Tagholm, MBE
Dover	J Bloor (*acting*)
Durris	D H Rennie
Emley Moor	I C I Lamb, MBE
Fremont Point	W D Kidd
Lichfield	N G Payne, MBE
Mendlesham	W D Thomas
Moel-y-Parc	E Warwick
Mounteagle	J W Morris (*acting*)
St Hilary	W Woolfenden, MBE
Winter Hill	W G Learmonth
Head of Radio	J B Thompson
Head of Advertising Control	A Graham, OBE
Senior Advertising Control Officer	H G Theobalds
Head of Information	B C L Keelan
Publications Editor	E H Croston
Press and Public Relations Officer	J Guinery
Publicity and Television Gallery Manager	M Hallett
Regional Officers	
East of England	J N R Hallett, MBE
Midlands	F W L G Bath
North-East England and The Borders	R J Lorimer
North-East England	J E Harrison
Northern Ireland	Dr H R Cathcart
Scotland	J Lindsay
South of England	Cmdr. G W Alcock, OBE, RN
South-West England and Channel Islands	W A C Collingwood, OBE
Wales and West of England	L J Evans, OBE
Yorkshire	R Cordin

The Authority's Advisory Committees

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. They render a valuable service to the Authority and their views are of great assistance to it in forming its policy.

General Advisory Council

The General Advisory Council, composed of independent people drawn from many walks of life, meets quarterly to give the Authority frank advice on the general pattern and content of the programmes.

The terms of reference of the Council, set up by the Authority at the beginning of 1964 under Section 9(i) of the Television Act, are:

To keep under review the programmes of Independent Television and to make comments to the Authority thereon; to advise the Authority on the general pattern and content of programmes; and to consider such other matters affecting the Independent Television service as may from time to time be referred to it by the Authority.

Professor J Ring (*Chairman*)
Professor of Physics, Infra-red Astronomy Group, Imperial College of Science and Technology

Mrs Mallt Anderson
Teacher of deaf children, Cardiff

Lord Avebury
President, Orpington Liberal Association. Partner Cook, Lubbock and Company

Dr S Benaim
Consultant Psychiatrist, Royal Free Hospital

Mrs J L Burrows, BEM
Housewife, Oxford. Former Police Superintendent

Mr Theo Crosby
Architect and designer

Mrs Jill Dann
Housewife and member of the General Synod of the Church of England

Miss Jean Elder
Assistant Director, Glasgow Arts Centre

Mr Edward Grierson, JP
Barrister, novelist and historian

Mr L A Guillemette, OBE
States' Supervisor, States of Guernsey

Mr P G Hancock
Company Director, Pembroke

Mr N C Haslegrave
Town Clerk of Leeds

Mr Lawrence Inniss
Social worker, Birmingham

Sir John Lawrence, Bt, OBE
Editor of Frontier

Professor O R McGregor
Professor of Social Institutions, University of London

Mr John P Mackintosh, MP
Labour MP for Berwick and East Lothian

Mrs M Mather
Headmistress, Hensingham Infants School, Whitehaven

Mrs Y Mullan
Housewife, Belfast

Miss Mervyn Pike, MP
Conservative MP for Melton

Mrs G M Pitt
Housewife, Crawley. Part-time Tutor in Sociology, Brighton College of Technology

Mr W P Reid
District Secretary to the Transport and General Workers' Union, Aberdeen

Mr A B Venning
Editor of the Cornish and Devon Post

A Meeting of the IBA's General Advisory Council. *Left to right:* Sir John Lawrence, Mr Grierson, Mr Noon *(to August)*, Mrs Mather, Mrs Pitt, Professor McGregor, Mrs Burrows, Professor Ring, Mrs Mullan, Mr Venning, Mrs Anderson, Mr Reid, Mr Mackintosh, Lord Avebury, Dr Benaim, Mr Inniss.

Regional Committees
The Scottish Committee, the Welsh Committee and the Northern Ireland Committee meet at regular intervals to assist the three members of the Authority who make the interests of Scotland, of Wales, and of Northern Ireland their special care.

SCOTTISH COMMITTEE
Dr T F Carbery (*Chairman*)
Mr J P Hurry
Mrs J R McKelvie
Mrs D S Mason
Mrs M Mullen
Mr G E Richardson
Mr B Smith
Mr D K Thomson, MBE

WELSH COMMITTEE
Mr T Glyn Davies, CBE (*Chairman*)
The Rev M L Davies
Mrs Hazel Eames
Mrs Nia Hall-Williams
Mr Gwilym E Humphreys
Mrs Elizabeth Jones
Mr Alwyn R Owens
Mr O Graham Saunders
Mr D Hugh Thomas

NORTHERN IRELAND COMMITTEE
H W McMullan, OBE (*Chairman*)
The Rev Canon E S Barber
The Rev T P Bartley
Mrs M S Bourn
Mrs Margaret Chalkley
Mr H J Curlis
Mr John F Fulton
Mrs B L Quigley
Mr Alan Rankin

Advertising Advisory Committee
Representing organizations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. A list of members is given on page 219.

Medical Advisory Panel
Seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. A list of members is given on page 219.

Central Appeals Advisory Committee
Assists the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee.
C P Hill, CB, CBE (*Chairman*); Cyril Abraham; Sir Edward Ford; Dame Annis Gillie; W L Graham; Miss I O D Harrison; R Hodgson; Brigadier Thomas Jago, OBE; E L Kelting, OBE, JP; A Lloyd-Thomas, JP; Mrs W J Morris; P E Pritchard, OBE; Miss A B Read, MBE; Alderman Dr J Taylor, JP; Brian H Woods, MBE.

SCOTTISH APPEALS ADVISORY COMMITTEE: Mrs W J Morris (*Chairman*); Professor William Ferguson Anderson, OBE; The Hon The Lord Birsay, CBE, TD; Mrs Jean Gillanders; Dr Joseph F Glencross; The Rev Arthur H Gray; The Rev A Scott Hutchinson; The Rev Stewart Lochrie, MBE, JP; Mrs Mhairi Monteith Sinclair; W V Stevens, OBE, JP; The Rev Callan Wilson.

Central Religious Advisory Committee
Representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature. A list of members is given on page 90.

Panel of Religious Advisers
Six members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales, assist the Authority in the day-to-day discharge of its responsibilities relating to matters of a religious nature. A separate committee in Scotland assists the Scottish member of the Panel. A list of members is given on page 90.

Educational Advisory Council
With membership covering a wide range of special interests and experience in education, acts as the central source of advice on educational policy for the whole Independent Television system (*see page 77*). The Council is assisted by two other IBA committees, the Schools Committee (*see page 77*) and the Adult Education Committee (*see page 80*).

Complaints Review Board
The Board is concerned with complaints from the public or from persons appearing in programmes about the content of programmes transmitted or the preparation of programmes for transmission (*see page 14*).

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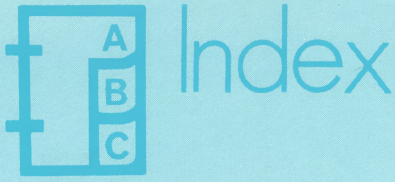

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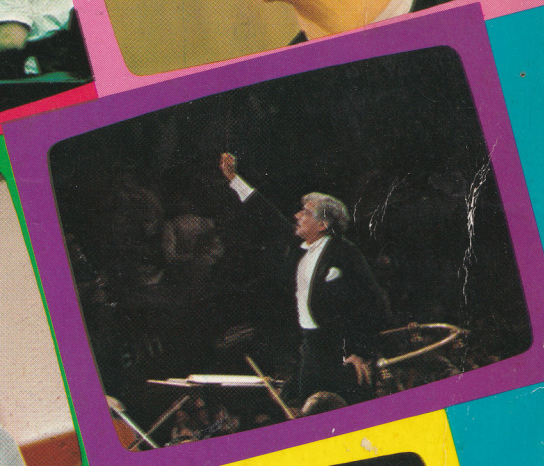

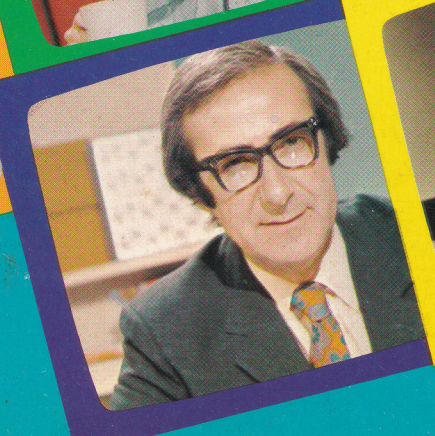

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